SCREEN | HOLLYWOOD | BROADWAY | STAGE

VARIETY

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B'WAY'S DYING NITE CLUBS

Glamor for Pampered Met. Divas, But Tough Grind for Ballet Girls

The ballet girls of the Metropolitan Opera company are the stepchildren of the opera. They are the only young blood and the only all-American element, but if anyone thinks being a ballet girl has any glamor that anybody has another guess coming.

There are no stage girls or dancers in the world that lead as drab, uninteresting or restricted an existence as a Metropolitan ballet girl. They might as well be factory workers for the strict routine of their lives. If they were they would have more freedom and more opportunity for pleasant associations.

For twenty-four weeks of the year the ballet girls are absolutely confined to the opera house. They must devote all their time to it and are absolutely unable to make any personal plans for any time. They rehearse all day long and must punch a time clock morning and night. Even if an opera without a ballet is to be put on that night the girls must hang around to punch the time clock at night so that they can all be accounted for and found in case the illness of a star or sudden change of plans should necessitate the presentation of an opera with a ballet.

The girls must do all their own laundry work after each performance. Pounds and pounds of pink

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'ARE YOU A THIEF?'—CHI BANK DEVICE FINDS OUT

Chicago, Jan. 6.

Two of Chicago's leading banks won't hire new help now unless the help agrees to submit to a test under the "lying machine," a small gadget strapped to the wrist which is supposed to record emotions.

One bank employing a new teller with plenty of references claims to have discovered, by aid of this lying machine, that the new man had lifted $25,000 in bonds which his old employer never missed.

A crime detection company here, which owns the machine, now gets calls from all parts of the country.

In Texas a bank missed $40,000. They stuck the machine on the wrists of the 40 employes, discovered the thief and also dug up three other boys, one who had stolen $5 of the banks funds another $15, and one $20,000.

This crime laboratory is a branch of Northwestern University and is financed by Burt Massee, head of a big soap company.

Same group will shortly spring a solution called scopalamini on the world. A shot of this in the arm deadens a man's reasoning facilities, but still allows his mind to function. Tests with it prove no one can hold back the truth while under the influence, with the man who has had it injected in him not being aware he is telling the truth.

Morticians' Drama

Boston, Jan. 6.

The Massachusetts Funeral Directors' Association is turning to theatrical methods for an instruction program.

It is proposed to present 14 playlets, based on the business procedure of funeral directors, with a cast of professional actors and actresses.

WILL CHECK HOLIDAY DIRT CARDS IN 1931

Agreed that the 1930 crop of Christmas and New Year's cards were the dirtiest ever. In Chicago, they were barking and selling 'em on the streets, the cops walking by with their noses in the air.

Understood that the postal authorities have been appealed to by several organizations, and that the mail heads have given solemn promises that the holiday cards of 1931 will be carefully watched and that such violations of the code will be prosecuted.

Toothpaste's Air Plugger Becomes Vice-Pres. of Co.

Los Angeles, Jan. 6.

Charlie Hamp, radio entertainer who recently finished with NBC in the east, returned here to broadcast three times weekly for Dr. Strasska toothpaste.

Hamp is credited with making the paste popular on the Coast. When the company started to expand it held up its eastern sales promotion until Hamp had completed his NBC contract. On his return Strasska gave him a year's contract and made him vice-president of the company.

Local broadcast is over KFI, with Hamp going to Chicago early in March to plug the paste nationally over CBS.

Paris "Folies Bergere" Texas Fair Prospect

Dallas, Jan. 6.

Texas state fair is dickering for European show for 1931. A. F. Thavin here last week to persuade directors for "Folies Bergere" from Paris. For last six years fair has booked New York musicals, last year paying $90,000 for "Sons o' Guns" (original price before Jack Donahue's death).

In meantime, however, a couple fair execs are in N. Y. to take in some current Broadway shows. So far, uncertain whether the 99 G's will be available for a '31 show, and chances doubtful. "Guns" price was highest paid yet, and results the worst.

NEW YEAR'S EVE VIVID INDICATION

Annual Big Night Marked by Non-Spenders' Street Parade—Only One Spot Had Capacity—No Roaming from Joint to Joint as of Yore—Crowds Went to Midnight Pictures — Chicago and L. A. Also Off

CLASS 'SPEAKS' HURTING

Broadway's staggering nite clubs, getting weaker with pernicious anemia of the couvert, are about preparing for the last gasp. That as a business the late places no longer offer former chances of profit is almost unanimously admitted by their operators. The opposition of the class speakeasy is the main reason.

The few proprietors left are in a mighty struggle to avoid oblivion. Broadway nite club business is admittedly shot.

The so-called "legitimate trade" has gradually drifted from the nite clubs to such an extent that today no substantial amount of it remains. "Legitimate trade" to cafe men means the average layman and moderate spender up to and including the wealthier sport and wine-buying spender. This clientele has been replaced by the racketeer or out-and-out hoodlum as the nite clubs' chief support. Latter class has the coin and seems the only type willing to drop into the Times Square floor show places.

The former paying element has

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GEN'L MOTORS MADE A SAP OUT OF L. A.

Hollywood, Jan. 6.

That Coast-to-Coast four-hour broadcast on New Year's eve by General Motors certainly made a sap out of Los Angeles. Coast defenders are beefing.

Four hours of radio from all over the country and only half hour alloted to the chosen country. Even Denver got a break and was allowed to broadcast the midnight bells when the new year came in.

Not so with Los Angeles. At 11:55, when everything was going hot here, the broadcast was switched to San Francisco, L. A.'s worst en-

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50c Stock Try to Beat Films—Owners On Stage, in Pit, on Door in Own Plays

Omaha, Jan. 6.

Harrison and Addison Aulger in their 50 cent top stock company here, may be doubling themselves into a hospital in an effort to beat the picture houses. The best these vet showmen accomplished thus far were $1,000 losses each week, although the nut is only $2,500 and the house, with a 25 cent week day mat, is underselling the nearby picture opposition downtown.

If things started to look a little better this week it's only because the Aulger, not Alger, boys, took on a little more work themselves and sliced expenses heavily. The piece played this week is Addison Aulger's own composition and that eliminates royalties. Posting of notice for six musicians will lower the expense sheet even more.

The Aulger boys' duties take in about everything around the house. Because Addison turned playwright, audiences this week are getting "Hell and High Water."

Addison also blows the cornet in the pit, attends to advertising, etc., and winds up with a role in the last act. While serving as manager all the while, Harrison slips into the cast as character lead and dips into the pit now and then to slide the trombone. He also takes tickets on the door.

The doubling idea also goes for three of the musicians, John Gaylor, stage manager, and Pat Ashmore,

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Glamor

Chicago, Jan. 6.

A traveling press agent in this part of the tall alfalfa has a new gag to make up for his lack of beauty.

When approaching impressionable girls, the press agent offers for exhibition a piece of white bacon pickled in alcohol. This he tells the girls is none other than the appendix recently removed from the gorgeous person of Buddy Rogers and sent him after the operation.

EXCLUSIVE DUDE RANCH LEASES FOR THE RICH

Denver, Jan. 6.

According to the annual report of T. Joe Cahill, executive secretary of dude ranches in Wyoming and Montana, 1931 will be their best year. Reservations are already ahead of last year.

For the 90 ranches in the association there were 7,300 registrations last year. It is estimated that these resorts spent $207,000 with the merchants in the two states.

Many rich eastern families are leasing complete dude ranches for the season to entertain guests. Last week Mrs. Marshall Field, III, rented a complete ranch and outfit for the coming summer.

Dutch Going Dry?

Rotterdam, Jan. 6.

A vague movement toward prohibition is gaining ground in Rotterdam, where the town council has just voted to restrict licenses for drinking places. To start with licenses will be limited to 700.

Permits are restricted to renewals of old permits and the plan is to have each license lapse with the death of the holder. At present there are 33 license holders who have passed the 80-year mark and 179 who are more than 70.

Upon their deaths that many licenses will cease, with the elimination of a similar number of publicans and drinking places. Such a break for the reformers is arousing widespread comment in Holland, where revolutionary tendencies are usually frowned upon.

BIDS FOR CURFEW

Fall River, Mass., Jan. 6.

Stephen Preston, unemployed union musician, has applied to the city council for the job of municipal chime ringer. Salary is $300 yearly.

The chimer rings the City Hall bells on holidays and special occasions.

Texas' Sweet 16's Go For Grandma Stuff as Polka Fades Foxtrot

Dallas, Jan. 6.

It's nix on jazz for Texas ranchers. Recently several of them organized the "Gully Jumpers," of social nature; purpose—to fade the foxtrot and tin panners with square dances, schottische and the polka.

And they mean it. New organization is a sorta circuit, each ranch house pitching a spree on certain nights, with the public invited. And hottest for the grandma stuff are the young ones, many of whom never saw a polka before. The octogenarians mix with the sweet 16's for real hey-hey.

Most of the ranchers have plenty of loose dough and, representative of the state's historic background, are interested in keeping up old traditions.

BROOKS
THE NAME YOU GO BY WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 B'WAY, N.Y. TEL. 5580 PENN.
ALSO 25,000 COSTUMES TO RENT

Coast Gossip Mild Compared to Scourge of N. Y. Tongues, Says Joan

All the reported gossiping of Hollywood is innocent child's prattle compared to New York's vicious chatter. Hollywood is a sedate village that accepts happily married film stars, and you can get away with loving your husband out there. But try and do it in New York. The cynical city in the east is death to love's young dream, says Joan Crawford.

Miss Crawford is a blushing bride who has ventured out of Hollywood to visit New York. No sooner had she left her home than New York had her divorced or separated from her husband and fighting with his family. And in spite of all precautions—for Joan was prepared for just such eventualities.

She had been instructed to "yes" columnists if she met them in New York and to keep away from gossip mongers because Hollywood feared that New York would not leave its devoted young wife alone, despite that she came to town with her husband.

"So don't ask me if I love my husband," said Joan with a cynical sneer. "Whatever I say will be boloney—at least that's what New York wants to hear."

Can't Believe It

It seems that Hollywood has gotten to the point where it wants to lead a respectable married life and go ahead with its career in an orderly and careful manner, but New York simply refuses to let it do this or recognize the fact. Hollywood is still a place of wild orgies to New York—a much faster place than Manhattan itself, and anyone who comes out of Hollywood is subject for scandal and must be shown up in some way. As a matter of fact the only married people you see together in New York are from pictures.

And aside from wanting her private life left undisturbed, Joan is very serious about her career. She believes it is the film women alone who are still striving for artistic success upon the screen. The men have all come to look upon it as a business proposition. They are careless about their public, the impressions they give people—all they want are boxoffice returns. But the women still long to be artistes, to have a glamor about them and a great following. Money is not all to them. The girls are as anxious as ever to be charming, to have people find them as they expect to find them. And the women still make a great effort to do this, but most of the men in pictures have grown lazy about it, thinks Joan.

In fact, Joan is so anxious to be an artiste upon the screen that she does not want to learn to be a good technician. She would rather work herself up into a part, really feel that she is acting it, than to know the tricks.

This is the real difference between the legit actresses who have come to the screen and the actresses who have never had stage experience. The stage actresses don't waste their energies—they don't have to. But Joan says she would rather waste hers because she is doing it in the name of art. In order to feel an artiste at heart.

2ND FOR WARNERS

Barbara Stanwyck goes to Warners for "Night Nurse," which will be directed by William Wellman. Oliver Garrett is on for adaptation with dialog by Charles Kenyon. It's a showup of the quack medicos.

Ben Lyon will be supporting with Joan Blondell, Charles Winninger, Vera Lewis, James Cagny, Mildred Harris, Blanche Fredricki. It's Miss Stanwyck's second for WB, her first, "Illicit," not yet released.

ROCKWELL FOR PIC'S

Hollywood, Jan. 6.

Doc Rockwell, now playing vaude in the east, may go film soon for one of the major studios.

Negotiations are underway here, through Leo Morrison, agent. Under plan, Rockwell would both write and play for talkers.

"When the worst comes the worst is going."

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

Home Switchboard

Harry Warner was due back at his desk Monday after being laid up with a bad ankle.

So many calls were made to his Mt. Vernon home that Warner installed a switchboard and two operators. He also watched new pictures coming into New York in his own projection room.

Bank of Hollywood Is Now Receiving Claims

Hollywood, Jan. 6.

Commencing Jan. 2 and for the next four months depositors in the Bank of Hollywood, which closed its doors Dec. 8, 1930, have that period of time wherein to file their claims. Doors of the bank opened for that purpose.

The Guaranty Trust & Savings, from which $8,000,000 was defalcated by Gilbert H. Besemyer, its secretary-manager, and for which he was given a 10-year sentence, is continuing under a receiver.

The U. S. Building & Loan, another Hollywood and Los Angeles enterprise, heavily involving picture people, was also forced to close its doors through a friendly receiver. Latter is said to be in good shape.

The Bank of Hollywood was placed in liquidation by Will C. Wood of the State bank commission, following efforts which failed to establish a plan for its reopening for the continuation of business.

E. J. Mayer and Wife Unhurt in Bad Crash

Hollywood, Jan. 6.

Edwin Justice Mayer and his wife escaped injury in a bad accident in which one person was killed and another perhaps fatally injured. Took place on the rain-soaked mountainous Arrowhead road New Year's day.

The writer had stopped his car to assist a stalled motorist when his machine was hit from behind by a second auto. Before the occupants of either machine had a chance to alight they were crashed into by a following heavy touring car.

SAILINGS

Jan. 9 (New York to Paris) Jack Campbell, Trudy Krieger (Lafayette).

Jan. 10 (N. Y. to West Indies), Mr. and Mrs. Lou Rydell (Kungsholm).

Jan. 7 (New York to Bermuda), Herb Williams, Mr. and Mrs. Herman Landon (Veendam).

Jan. 7 (Paris to New York), Mary Lee, Jean Bernard (Paris).

Jan. 7 (London to New York), O'Gorman Bros. (Aquitania).

Jan. 5 (New York to Bermuda), Helene Mahieu Venmura, Odette Mahieu (Bermuda).

Jan. 4 (New York to London), Chic Endor, Billy Mann, Jimmy Kerns, Sammy Fain (Bremen).

Jan. 4 (Paris to New York) Joey Levens (Europa).

Jan. 3 (Bremen to New York), Sigrid Onegin, Dr. Richard Huelsenbeck (Europa).

Jan. 3 (New York to Hamburg), Suzy Vernon (Bremen).

Jan. 3 (New York to London) Clark and McCullough, Billy Pierce, Clarence (Buddy) Bradley (Mauretania).

Jan. 3 (Berlin to New York) Wolfgang Zeiler (Europa).

Jan. 2 (Capetown to London) Three Ginesteas, Valentine Clemow (Balmoral Castle).

Dec. 28 (Paris to New York), Leilah Bederkhan (Ile de France).

CLAN GATHERS

Hollywood, Jan. 6.

Three brothers of Victor McLaglen will be in Hollywood with picture ambitions when Clifford arrives from New York this week. He has been playing in legit there. Meanwhile, Victor is facing a $100,000 slander suit filed by his brother, Leopold, who claims that the chief of the clan has kept him out of pictures.

WILL MAHONEY
in Earl Carroll's "Sketch Book"

The Cleveland "News" said, "Let me call your attention first, last and always to Will Mahoney. If you never laughed before or if you feel that you never laughed as you would like to laugh, go to see Will. I have no hesitancy in appraising him one of the very best funny men before the American audience today."

Direction
RALPH G. FARNUM
1560 Broadway

JOLSON 'N' LEE TALKING OVER 'WUNDERBAR'

Al Jolson may do "Wunderbar" for the Shuberts at the Bayes on top of the 44th Street. Proposition is now under discussion and will be decided upon this week.

Jolson is understood to have bought 50% of the piece and will, of course, be starred. Main thing holding up a settlement is the trouble encountered in selecting a cast.

Jolson was previously reported as about to do a show for Max Gordon. This was later called off and his first picture for United Artists was also postponed. Singing comedian is also listed for a concert at Carnegie Hall next month, tentatively booked some time ago.

Before the Shuberts started talking to Jolson again, George Jessel and Harry Richman had been mentioned to lead "Wunderbar," which is a play taking place on and about a cafe dance floor. There is no stage, performers working right amongst the audience. The Shuberts indefinitely postponed the attempt once, until the Jolson possibility came to light.

Sunny Calif. Wrapped In Smoke; Studios Hit

Hollywood, Jan. 6.

Studios have been handicapped the past few weeks on exteriors through smoke dimming the California sun. Smoke caused by smudging of orange growers to protect fruit from frost. Some studios had to postpone outdoor scenes.

Indie producers, who work minus lights wherever possible, were hardest hit.

CUTS TRIP SHORT

Carmel Meyers leaves for the Coast today (Wednesday) after playing but a half week for R-K-O.

Curtailment of the vaude bookings was necessitated by a Warner call to start on the John Barrymore picture Jan. 12.

Schnitzer Seeks Legit Producer

Joseph Schnitzer is in New York to spend a couple of weeks pushing "Cimeron" (Radio). He is also here to make arrangements to take a leading legit producer back to the Coast with him.

Whiteman on Coast

Hollywood, Jan. 6.

Paul Whiteman is here for a week's vacation, with no business scheduled.

According to reports, however, he immediately went into conference with Senior and Junior Laemmle.

Coast Free Lance P. A.'s Again Drawing Studio Frowns as Pests

Fooling Kids

Hollywood, Jan. 6.

Scenes and dialog over the heads of kids, but understandable to the rest of the audience, may solve the problem of appealing to both classes of ticket buyers.

The trick is to baffle the juveniles on the hot stuff but keep the story interesting for them.

Paramount intends doing something along this line in "An American Tragedy." The same goes for Universal's "Seed."

Art Dealer's Profitable Influence on Film Sets

Hollywood, Jan. 6.

The day when paper mache copies of Venus and bad prints of September Morn went for "art" in dressing picture sets has definitely passed.

Largely responsible for this is a local dealer with an ax to grind, who went out and sold all the major studios on the idea of using expensive originals procured through him.

Dealer had the enthusiastic backing of directors who were tired of trying to make a $1 copy of "The Stag at Eve" look like the original "Blue Boy." Now many of them have their set designers consult the dealer for his advice on giving things a real touch.

Some of the directors who helped put the thing over have private collections which they donate towards their pictures, and one went so far as to strip his own living room of furniture to insure having a set as he wanted it.

Soaping 'Front Page'

Hollywood, Jan. 6.

After looking over Bartlett Cormack's treatment of "Front Page," the Hays office sent the script to Howard Hughes heavily emasculated. "Page" is now being given a complete new and a sapolioed treatment by Anthony Brown.

Brown was the "Whitey" in "Queer People" and was put to work by Hughes to assure having him in the filming of "People." Although not set for his own characterization, Brown will be in the cast of both "Page" and "People" because of the publicity angle.

Maurice and Tallulah Arrive on Same Day

Chevalier and Tullulah Bankhead are both scheduled to arrive from London Jan. 13 for Paramount.

Miss Bankhead's first picture is titled "New York Love." Lubitsch is almost ready with the adaptation of the yarn for Chevalier in which Claudette Colbert and Miriam Hopkins will also take part.

Spence's $2,500 Wkly.

Hollywood, Jan. 6.

Ralph Spence's new writing contract with Radio calls for $2,500 weekly for six months.

It's an exceptionally high figure.

Timberg's Shorts

Herman Timberg has closed with Metro for two shorts.

Along with Timberg Metro will take Barbara Blair, Leo Dalzell and Oliver Harris of his vaude company.

WEATHER

Paris, Jan. 6.

Weather has turned cold and disagreeable. Conditions ought to drive people to indoor entertainment, but business remains meagre.

Chuck West's Operation

Los Angeles, Jan. 6.

"Chuck" West, recently given a contract by Paramount, is to undergo a serious operation on his kneecap at the Good Samaritan hospital.

Hollywood, Jan. 6.

The free-lance press agent pest, for long the bane of the studios, is again becoming an important topic among the studios for corrective attention. Elimination of the free-lance p. a., who ties up contract or other desirable free-lance players, is the immediate objective.

The free-lance p. a. generally speaking, high-pressures an actor or actress into believing that only studio favorites will get the breaks on publicity, therefore it is to their interest that a special publicity rep be retained. Direct result of this is an antipathy by the studios to "play ball" with such players who nullify the very purpose for which they are paying their special press agent.

It is now thoroughly established that with the picture industry's desire (which almost borders on hunger) for developing new faces, new personalities and new talents, the unattached p. a. hooey about new people not getting a publicity attention is strictly the bunk. A survey of any fan mag will see the prominence given new names and people. This indicates an immediate desire by the studios, realizing as they do that there is a paucity of names, to extend themselves more than ever in the prime interests of ballyhooing new people.

Create Discontent

The free-lance p. a. creates discontent in an overzealous desire to impress his customers that he or she is earning his or her feed. The client—be it actor, director or writer—becomes unnecessarily "ribbed up," and goes on the lot, registering objections with an executive who in turn passes the buck to the publicity department, although knowing that that department is more than doing its duty. The latter, however, unnecessarily annoyed, may actually decide to minimize any "breaks" to these pestiferous people until they fall in line and decide to behave.

One studio has gone so far as to take protective measures against the free-lance p. a. by inserting a clause against "outside" publicity. This is elastic but aims strictly at the p. a.'s who, in the past, have annoyed the studio on behalf of their clients. Studios feel they can capably take care of all pub demands and, obviously, are best equipped to do so. Any press dept. has connections, hook-ups and tie-ups of all kinds which only the prestige of responsible organization with an elastic budget can command. It's obvious then that no free-lance p. a. could begin to rate with a well-knit big league press dept. on any of the studio lots.

Sometimes a Menace

The free-lance p. a. has become a positive menace to some people, aver the studios. In their misguided zealousness, sometimes with an ulterior "angle," they have arranged for promiscuous "endorsements" of questionable products. The star is paid off in dubious publicity and it is not beyond the average ken to conceive that the go-between in such tie-ups is probably even more substantially compensated.

The studios also have further peeves against the outside p. a. tieing up actors and actresses. The star can always pass the buck to a p. a. as a patsy to be bothered with any and all propositions. Sometimes the star's judgment is wrong and the p. a. patsy acts without knowing or pretending to know the circumstances.

These p. a.'s sell themselves on a combination basis, undertaking to act as a business agent or business manager, a booking agent (when necessary), a glorified "secretary" and also to contribute a downtown mailing address for their clients. The studios, as a whole, have consistently been against the free-lance press agent figuring them just so much additional trouble. Film companies much prefer to guide the publicity careers of their own players.

KITTY KELLY CONNECTS

Hollywood, Jan. 5.

Liking Kitty Kelley's first picture, "Private Secretary," Radio has given the former legit and vaude player an optional contract.

First under her new ticket is a part in "Bachelor Apartment."

"'Variety' One of the Truly Great Newspapers of America," States 'Bookman'—'Trib's' Editorial Reply

Hiram Motherwell in "The Bookman" for December, splashed a bit over "Variety" in an article headed "The Language of Lobster Alley."

"The Bookman" is a class magazine, even for the literati. It is edited by Seward Collins. Mr. Motherwell is an ace in his circle. For "Variety" to be given a triple plug of this sort in the Motherwell-to Collins-to "The Bookman" relay, just goes to make a dizzy paper dizzier.

While "Variety" has generally refrained from reprinting stuff on or about it, it cannot sidestep this chance to repeat here what Mr. Motherwell so generously said in "The Bookman." This article was answered by an editorial in the New York "Herald Tribune" which is also herewith reprinted.

The reason the personal equation of the "Bookman" article is left intact is because the home office will now get even on a longstanding byline controversy.

The entire "Variety" bunch condoles with and for Mr. Motherwell who seems to read "Variety" pretty thoroughly.

The Language of Lobster Alley

By HIRAM MOTHERWELL

(From "The Bookman" for December, 1930)

"There are, as everyone knows, languages in America which are completely of and for a given group or occupational stratum and virtually incomprehensible to all other groups. I do not, of course, mean local dialects, whose distinctiveness consists chiefly in a peculiar pronunciation of otherwise familiar words. Nor do I mean slang merely. For slang is a collection of isolated words and expressions, and slang may be dead as Latin when its roots and associations are unknown to the user. I am referring to those modes of expression, those manners of using words somewhat distantly related to the English dictionary, which grow so authentically out of the group's customs and ways of thinking that they are able to convey information and ideas with a vitality and fidelity which standardized English, in that particular milieu, could never hope to attain.

"Of all these American languages, surely none is richer or more responsive than that of Lobster Alley—which is to say the theatrical section of New York—as it has grown under the patronage and guidance of the weekly newspaper, Variety, and of its inspired editor, Sime Silverman.

"Variety is one of the truly great newspapers of America. None can surpass it in the abundance, accuracy and timeliness of news carried, and, above all, in editorial honesty and courage. Here, however, I am writing of Variety not as a purveyor of news but as a creator of language—yes, of literature. For by all accepted standards some of the best writing in Variety is literature. To those belonging to its group it conveys its message swiftly and concisely in living words which evoke clear images and quick emotional response.

"But he who is not acquainted with the language of Variety is certain, on first reading it, to be baffled—or, to speak more accurately, to go blotto. What, for example, can the uninitiated make out of this headline?—

Pash Flaps' M. C. Fan Clubs Rated Worthless to Theatres as B. O. Gag

"Translated into English, the sentence would read somewhat as follows: "It has been ascertained that organized theatre parties of young girls who have a sentimental admiration for the actors who function as masters of ceremonies at motion picture theatres are worthless so far as increasing box office receipts goes." But even at this length the sentence (which is certainly not good English) does not tell its story. It would require an extensive gloss to explain certain references and to render the peculiar quality attaching to certain of the words. To explain the connotations of the sentence to an Englishman I should probably need two pages.

"'Passionate flappers' does not accurately render 'pash flaps.' The point of the latter is (as Variety's reader knows from long acquaintance with the phenomenon) that the sentimental adoration of thousands of school girls for the handsome conferenciers of the movie shows has been methodically organized and exploited. 'Fan' has passed through a dozen mutations since its origin in the ancient days of baseball. 'Gag' takes its direct origin from the professional name for a vaudeville joke which obtains a quick and certain response, but its meaning has been broadened to include any type of effective come-on. So the gloss might be continued almost indefinitely.

"It should be clear to the reader from this example that Variety does not affect these slang terms merely to appear smart. Variety is not striving to be clever; it is striving to convey crisp and exact information Although it commonly appears with seventy-two or more pages of the smallest legible type, it has not an inch of space to waste. Nor have its readers any time to waste. True, theatre folk are not, by and large, very busy; but they are always in a hurry, and always eager to leap to a new topic of interest.

"That explains Variety's preference for abbreviations and telescoped phrases, and its peculiar use (or disuse) of the definite article. For example, this from its report on a recent film:

> Zoe Akins's play written down to a presumptive neighborhood fan grade of taste, and what it might have held as a class screen production discounted. Result is just pretty good program material. Physical production a beauty, acting first rate, but continuity faulty, in that the job of turning a class story into a rough-and-tumble picture has been poorly done....Picture has many slow spots where story progress lags badly; comedy incidents have been inexpertly written in, and all that is left are two or three melodramatic episodes with a stirring fistic battle at the finish.

"An expert's report written to transmit a reliable estimate to the profession in the shortest possible space.

"Or this summary of the emotional strategy employed by writers of popular songs:

> These song writers exploit motherhood into a mania, and go Rotary about any old half-baked, klux-ridden Dixie backwash. They make love in kindergarten terms, turn Sunday-school superintendent about prosties whom they term "faded roses" or "butterflies," and otherwise trade on primitive mass ideas.

"As an example of the economical use of lively images to tell a story I cite the following:

> If you can't develop a personality or mental power in L. A. (Variety for Los Angeles) it's not the fault of swamis, inspirationists, soul scientists and others who sell their lectures hereabouts....Swamis with turkish towels around their heads with some looking as though from Harlem, cut in heavy on the big dough. One has built himself a temple and retreat for followers which set him back half a million. He plays loose with some of his femme followers and has lost the decision to a number of irate husbands. But he still does business at the same spot.

"For the sake of brevity and directness, Variety is always willing to coin a word. Its readiness to innovate new verbs used to panic me but now I ecstasize over it. And its novel nouns invariably have color or flavor. Which expression (provided you know the language) do you prefer: 'a great deal of money,' or 'heavy sugar'; 'jokes in question-

(Continued on page 14)

Can't See Rushes

Hollywood, Jan. 6.

Due to too much grief and too many complaints, resulting in production delays, Fox and Metro have issued orders prohibiting all players from seeing the daily rushes.

Attitude is that if artists do not know how the work is progressing until pictures are completed, that many studio headaches will be saved.

Other studios are expected to follow with a similar general order.

During production on a recent picture one studio was held up several hours while the star, viewing rushes, had a fit of temperament because cast members had stolen a scene from her.

PICTURE AGENT SPENDS FISTIC NEW YEAR'S

Hollywood, Jan. 6.

How Myron Selznick battled his way through New Year's Eve is being slowly pieced together by the local colony. Selznick's party went from the exclusive Embassy Club to the Cocoanut Grove for his first fisticuffs with Ben Frank, and from there moved on to the Mayfair, where another knuckle duel with Eric Von Stroheim occurred.

Jean Harlow's name was dragged in, but she figured remotely and innocently through sitting at a Grove table, where Selznick spoke to her casually. Next thing anybody knew Selznick, who heads the Joyce and Selznick, Ltd., and his own agency, was rolling on the floor with Ben Frank, owner of the Ambassador hotel.

Just what precipitated this fracas is unestablished.

Frank is said to have later told Selznick in the lobby that they would quit fighting, but it started all over again, with the two men rolling from the lobby into the Grove proper. Owen Moore, who was in Selznick's party then, championed Myron, and the elderly Abe Frank also jumped into it, after which David Selznick, Paramount executive, made it a fivesome until two cops quieted the rumpus.

Later on in the morning Selznick and Eric Von Stroheim came to sudden and unsuspected blows and were separated by those nearby. This happened at the Mayfair in the Biltmore hotel.

To Selznick, therefore, goes the distinction of opening Hollywood's amateur fight tournament for 1931.

Extra Placements

Hollywood, Jan. 6.

Five working days of New Year week held only 3,098 placements for extras, 1,275 of those working on Monday. There were five worse weeks in the previous two months.

Figures can be considered especially good with only 22 features active last week.

Only 17 features carried over the weekend but 25 are listed to start this week.

Veiller on Coast for Probable M-G Chore

Hollywood, Jan. 6.

Bayard Veiller arrived here Saturday (3).

A deal for the writer to do an original story for Metro was recently called off, but it is understood that the film company is again negotiating for a story.

GELSEY QUITS U

Hollywood, Jan. 6.

Lewin Gelsey, brought here by Universal to head the story department and later made an associate producer, settled his contract with the studio yesterday (Monday).

Contract had seven weeks to run.

Trouble came over alleged interference by studio on "Mississippi," which Gelsey was slated to produce as his next.

Att'y Gen. Scans R-K-O-Pathe Deal On Plea of Defeated Insurgents

TOP BID $80,000

Doesn't Look As If Par and Bancroft Will Get Together

Los Angeles, Jan. 6.

It is now considered doubtful here whether George Bancroft will get together with Paramount on a new contract. Star insists on more than $80,000 per picture, and this seems to be the top Paramount offer.

Bancroft was recently in New York, but failed to close with execs there, and is now back here with negotiations still status quo. He has been off the Par payroll since Dec. 5.

New Panama Pres. Was Buying Film 2 Wks. Ago

Two weeks ago Torras Arias, owner of the Teatro Variedades, Panama, was in New York looking over Radio film product to buy.

Today he is president of the Central American Republic. Arias was formerly minister to the U. S. Rise and sing "Dixiana."

L. A. "Times" Head In On New Hollywood Ritz

Hollywood, Jan. 6.

Harry Chanler, publisher of the Los Angeles "Times," is expected to succeed Gilbert Beesemer as president of the Hollywood Ritz-Carlton hotel. Beesemyer is the former head of the Guaranty Loan Company and is serving a 10 to 100 year sentence at San Quentin for confessed defalcation of $8,000,000 from that institution.

Funds of the hotel are tied up in the defunct Bank of Hollywood, but are protected by escrow. Construction work is expected to start in March. Ritz-Carlton of New York will operate.

Depositors in the Bank of Hollywood have a good chance to get their entire deposits back, according to latest information from the receiver. The bank moves out of the Hollywood building into a branch office next week, with Postal Telegraph and the California Bank bidding for the corner location.

Namesakes

Los Angeles, Jan. 6.

Gee-gees at Tijuana are named after actors, writers, agents and others who patronize the track heavily during season.

Latest having a nag named after him is Edgar Allen Woolf, M- G-M writer.

Meadowbrook stables, owning the hoss, is planning to run him against Leo Morrison, the agent's namesake.

Par. Uses Options

Los Angeles, Jan. 6.

Paramount has exercised several options, including those calling for six months more on Juliette Compton and Eddie Sutherland, director.

Par has also taken up its option on Lothar Mendes to direct two more pictures, and one on Jackie Searle following the completion of his first picture.

PETTING VS. SUNDAYS

Cortland, N. Y., Jan. 6.

Cortland voters will ballot tomorrow (Wednesday) on the question of Sunday pictures, the Common Council ordering the referendum following an appeal by Cortland business men.

Rev. Dr. Eugene L. Biddle, pastor of the First Congregational Church, told his members that the argument that petting parties will be lessened if the young people are allowed to see Sunday pictures was false.

STAR'S GUEST CONNECTS

Los Angeles, Jan. 6.

Auriol Lee, here as a guest of Ruth Chatterton, has been put on the Paramount payroll as a writer. Her first assignment is with John Van Druten on Miss Chatterton's next picture, "Unfaithful."

Miss Lee was recently bequeathed considerable money by the British Air Minister who died in the R-101 disaster.

Washington, Jan. 6.

John H. Amen, Department of Justice investigator, has been ordered to New York to inquire into the R-K-O Pathe purchase, following a conference this (Tues.) morning between Jacob Conn, of Providence, and Asst. Atty. Gen. John Lord O'Brien, head of the Anti-Trust Division of the department.

Amen is accompanying Conn north and the two are to confer with Kaufman and Walsh, attorneys for the Pathe minority stockholders, Wednesday (7) morning.

R-K-O has acquired the producing and distribution properties of Pathe. Sales price is $4,630,000. The deal was ratified Monday (5) at a meeting of Pathe stockholders held at the company's offices. It was a tumultuous session.

Jacob Conn, Providence exhibitor, owner of 500 shares, offered to top the R-K-O figure by $1,000,000. He offered $25,000 as a binder. Heavily armed guards bulwarked the session which lasted around six hours. Vote for ratification was reported as 662,232 for and 9,062 opposed. Latter is less than 1%.

Official transfer of the properties involved will be effected around Jan. 25. This is apparently to permit present court actions, of which there are two, opposing the sale to run their courses.

Stockholders' meeting was featured by continuous tirades against the Pathe and R-K-O officials. Out of it may result further complications with an announcement by certain minority stockholders' lawyers that an injunction would be sought to stay the deal in the State Courts Tuesday (6). Also Jacob Conn, Providence exhibitor, left for Washington, Monday (5) night for an appointment with U. S. Sen. Metcalf, of Rhode Island, and the Department of Justice. Conn was to make a complaint charging restraint of trade against the two companies' boards and bankers.

2 Pathe Entities

R-K-O, by its purchase, takes over a 10-year lease of the home office building running to around $110,000 a year and until otherwise considered feasible will retain all present Pathe help necessary. This includes officers, although latter may still hold on to original Pathe. There resulting from this deal two Pathe entities, one to retain the capital stock of the company and the other utilized by R-K-O.

Of the three features included in the deal half of the net receipts above $1,000,000 belong to Pathe which may make the total consideration received by Pathe, according to bankers' figures, something like $4,850,000. In addition R-K-O assumes Pathe's contract with RCA thus enabling Pathe to cancel the latter agreement. The money obtained through the sale is to go for the funding of Pathe's $5,000,000 is-

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ARTHUR LOEW QUITE ILL

Arthur Loew is reported quite ill and confined to his room in a New York hotel.

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Sudden Popularity of Travelogs Means Over 100 Expeditions in '31

Hollywood, Jan. 6.

Indications are that at least 100 expeditions may go out during 1931, combing every nook and corner of the globe for new material for travelog shorts.

Almost every major studio is financing one or more of the expeditions, and around 50 are planned independently. One independent company in the east, backed by New York capital, is figuring on sending out a dozen different outfits.

Reason for the activity on travelogs is the current popularity of two-reel lecture stuff. In silent days the travelogs were generally looked upon as fillers, but since the addition of sound effects, plus oral descriptive matter, the scenic material in many stands is getting a better audience play than the short comedies.

Among some of the early starters from here will be a Universal outfit to the South Seas; J. B. Schackelford, to the same territory; Elmer Clifton heading a unit to the Orient, and James Fitzpatrick's expedition in China. Others will take in India, Africa, East Indies, and the Malay States.

WB OUTLINING NEW STOCK CO. OF KIDS

Quest for new talent has Warners designating a new stock company on the Coast built along the lines of a dramatic school. The building is already erected at Burbank for the purpose. It will provide WB with a company of young players for kid entertainment.

Understanding is that anybody in Warners can recommend prospective talent.

Idea is to go in strong for kid entertainment. The first completed is "Father's Son," with Leon Janney and other youthful players. Story is by Booth Tarkington, a name WB figures an important contribution to any juvenile activity.

Ivan Simpson will have charge of the school. Under the plan the kids appear in sketches and one-acters at the studio as routine observation for the execs. As the juves develop they will be assigned picture work.

Wm. Fox Claims Release, Loeb Wants to See It

Jacob W. Loeb, former partner of William Fox in theatrical and film enterprises, is suing him in Supreme Court for an accounting of two ventures. One is connected with groups of enterprises prior to 1913, and the other since that time which were generally associated with or controlled by Mr. Fox.

Loeb asserts that a trust in his favor arose through the sale of stock in these corporations together with others which were merged in the Fox Film Corporation. He also insists that Fox agreed to preserve his interests if he would withhold selling his stock in Fox Films.

Mr. Fox has filed a general denial with nine separate defenses which include the statute of limitations by which the action is barred because it was brought too late and the giving by Loeb of a general release of all claims against Fox. The latter applied to compel Loeb to answer the general release and other defenses. Loeb demanded to be shown a copy of the release.

Court ruled that Loeb must answer them although he says he has been shown only a photostatic copy of the alleged release whereas he wants to see the orginal.

Zanft's New Post

John Zanft has become a vice-president of Trans-Lux., Inc., which company is headed by Courtland Smith.

Zanft officially joined the new organization Jan. 1, and will be active on the theatre end, proposal being to string a series of small capacity theatres across the country.

Par's Checking System Delves Into Other Fields

Checking, brought on by greater tendencies toward percentage booking of pictures, is having its big day. All kinds of systems are being promoted for every squawk that is registered by an indie exhib about his independence.

Federal Checking System, Inc., which started only a few months ago, is now well in the lead in this field and has plans, already being effected, whereby it will rival the biggest private agencies of its type. This checking organization, announced by Sidney Kent as "an auditing system" at a recent film conclave, and credited by certain film interests as "Paramount's brain child," is already extending its scope to other industries, particularly dry goods and department stores. In several jobs to date, it is claimed, Federal has taken bids which ordinarily would have been divided between other agencies.

Two former Paramount executives, one of them Walter Green, are at the head of Federal. Plans for the latter have developed from a simple picture theatre check-up to one which shortly, according to insiders, will amount to a $1,000,000 organization.

That exhibitors who agree to book pictures on percentage automatically become partners with producers during the run of such pictures was the stand taken Monday by several of the country's outstanding and oldest independent leaders. Indies who squawk at any kind of checking are classified by these leaders as "antiques who have not kept up with the trend of the industry."

Oldknow and Arthur Will Not Exchange Offices

Hollywood, Jan. 6.

Oscar S. Oldknow continues here as executive vice-president in charge of Fox West Coast.

Harry Arthur, Jr., is returning east and won't come back to take charge as was originally planned.

W. S. McDonald, Banker, Actively Joins Warners

W. Stewart McDonald, formerly financial adviser to Warners, with Goldman-Sachs, bankers, has resigned from the latter company to assume a direct post with the picture firm.

So far as known, McDonald will occupy an executive post in the WB theatre division close to Harry Warner and Spyros Skouros. His capacity will be purely financial, according to information.

McDonald's move is a personal one and in no way affects or deals with any movement by Goldman-Sachs or other bankers in any direction.

McDonald's going WB is understood to have been at the personal request of Harry Warner, WB president.

Signing Players Weeks In Advance on Coast

Hollywood, Jan. 6.

Encouraging sign here, according to agents, is the signing of minor players for pictures not scheduled to start till latter part of February. Usual advance booking of these players is 10 day at the most.

Agents figure the studios will be in the midst of heavy production at that time.

Junior's Trip Off

Hollywood, Jan. 6.

Carl Laemmle, Jr., is not going to New York for a month or two. When he does entrain, Bob Harris, scenario ed, will accompany. Both seek new story material.

Laemmle, Sr., also stays on the Coast.

SELECTIVITY

President Hoover picks his cabinet. R-K-O bookers pick their acts. It's the same thing all the time. We've been picked for years because we are always a hit, headlining shows and rocking theatres with laughter as

"The Originators of Tintype"

(CHIC) (ROSE)

YORK and KING

Week Jan. 2, Orpheum, Vancouver

R-K-O Direction LEE STEWART

RKO May Adopt UA's Unit Star Idea for Pathe

Although not definite, discussions among home production and sales executives are along the lines that Radio will distribute Pathe product on a single unit-star plan similar to that used by United Artists. The plan, however, is not part of any agreement for the Pathe-Radio merger.

Even if the plan goes through it will take about four to 12 weeks before anything effectual towards carrying out this sales idea can be done. Status of the merger proceedings thus far revolve only around a contract for Pathe to sell and for Radio to buy.

Under the proposed distribution plan, as mostly discussed from the Hollywood end, is that none of the Pathe feature product will go on a block selling system.

Pathe's present exchanges and selling organization may be devoted to the exclusive distribution of short subjects, Radio taking distribution of the Pathe features.

An unusual twist to the latter angle is that from present talk it is planned to give the features key spot previews of a sort before R-K-O actually starts distribution. It may mean the unit-star system will be on a selective draft system.

In Constance Bennett, Ann Harding and Helen Twelvetrees, Pathe figures it has star names comparable with other current big liners. By first spotting this trio's pictures in the key spots, a fairer view of prices to be charged general distribution marts can be analyzed, according to the idea.

PAR BUYS SHERWOOD PLAY FOR COAST WORK

Paramount has bought the talker rights to the Robert E. Sherwood play, "This Is New York," for film production on the West Coast.

This is the second Sherwood play sold for pictures within two weeks. Other is "Waterloo Bridge," bought by Universal.

Foxites East

Hollywood, Jan 6.

A party of Fox execs leave for New York tomorrow (Wednesday). Party comprises Mr. and Mrs. James Grainger, Mr. and Mrs. Roger Ferri, Al Lewis, and Vic Shapiro.

Ferri and Shapiro will remain in the east six months, then return here.

Brynie Foy on Own

Hollywood, Jan. 6.

Bryan Foy is going into short production again. He's backing himself and has a novelty idea, he states.

Goes into work next week.

Hollywood Bulletins

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Even stricter adherence to the Hays code is best for the industry, it was agreed at a special studio executives' meeting held upon request of Irving Thalberg. One thing to be corrected, it was admitted, is the general impression that any play is suitable for pictures if its screen treatment eliminates the original dirt.

Phoney "Chicago gunmen," who acquired that tough look by reading gang stories, are annoying studios with demands for jobs and favors. Some are offering "protection" for a price. Hollywood police say that 75% of these synthetic muggs have no connection with any gang.

Tap dancing is listed in the new University of California curriculum as a major study.

In the midst of a crime wave, and with the dailies playing up a succession of attack cases, neighborhood picture houses say their business has been given another kick in the pants.

The Academy's policy of awarding individual trophies to the year's "bests" in pictures probably will be dropped in favor of one large trophy for each class which never becomes the property of the winner. Instead, the victor will get his name engraved on it and be permitted to hold it for a year. Academy members believe the small individual trophies are becoming too common.

Jack Warner warned his directors and writers by letter to quit promising jobs to femmes. "We have a casting office," he prods.

Eric Von Stroheim and Myron Selznick went at each other in the New Year festivities at the exclusive Mayfair. No serious damage.

"I just told him what I thought of him," Selznick explained, "and then it started."

Mae Murray gets another whack at pictures. Radio gave her a principal part in "Bachelor Apartment," starring, and directed by Lowell Sherman.

Anxious to keep its American stars popular abroad, Metro plans a return to dubbing for many foreign releases.

Norma Shearer's "Strangers May Kiss" will use the American cast and ghost voices for all versions.

Doing a small part in FN's "Illicit" and then returning to stock, Joan Blondell is being brought back to play leads at Burbank.

"Flying High" is being brought to the coast intact and opens at the Biltmore Jan. 26. It'll give Metro a chance to look it over thoroughly before filming.

Start of "Cavalier of the Streets" was delayed one day because William Powell showed up with a shiner and no explanation.

Laid off by Tiffany, Bud Barsky and Sig Neufeld are importing seven chimps from Germany and plan to put up some competition against Tiff's chimp two reelers.

Peggy Hamilton has been appointed official City Hostess by the city council to greet incoming celebrities. This takes a load off the studios.

Extra. Harry Tierney, songwriter, had his option taken up by Radio.

"I Spy," femme secret service tale by Baroness Carla Jennesen, has been purchased by Warners for Dorothy Mackaill.

"Hiawatha," made by Universal in 1909, is up for a talker remake. Only existing print is in the U office in Germany.

In an effort to cut down production costs Metro is trying to get foreign versions down to two weeks or less of shooting time. First through is Spanish "Madame X" in 11 days.

Adolphe Menjou is male lead in Metro's "Among the Married," Edgar Selwyn directing.

Film colony's golf champ, George Marshall, will direct Bobby Jones' golf shorts for Warners.

Par's third choice opposite Ruth Chatterton in "Unfaithful" is John Loder. First it was Clive Brook, then Paul Lukas. Title also is a third choice.

"Cimmaron" (Radio) will premiere at the local Orpheum at $5 for a run starting soon.

Edward Montagne, Par scenario editor, enroute east for material. He left Sunday (4). D. A. Doran, of Par's New York office, comes west within a week.

Howard Hughes has bought "Hollywood Melody," by Winnifred Reeve, through Hal Horne. Story is about Hollywood extras.

Colleen Moore wants $75,000 to play the lead in "Seed" for U. No get-together as yet.

Millard Webb will direct two for British Gaumont, starting Feb. 1. He's in London now, where his wife, Mary Eaton, is doing a show.

Warners will split into two reelers the wild animal picture made by Earl Frank and release as "Adventures in Africa."

Failing to get Barbara Stanwyck, Charlie Rogers is looking for girl for "The Registered Woman," scheduled to start Jan. 20.

Edna Best, legit, now in east, has been signed by Metro. She arrives shortly.

Joe Schnitzer and Lee Marcus left for New York Friday (2) and William LeBaron gets away Saturday (10). Schnitzer will be back at the studio in two weeks.

Thomas H. Ince Corp. is suing Edna R. Schley for the return of a dozen scripts, plays and books she was to sell at 20% commission two years ago.

"Porgy" put off indefinitely at the Civic Repertory. "Inspector General," by Nikolas Gogol, with Noel Madison featured, opens instead in February.

Mitzi Hajos is here for "Gypsy," by Myron C. Fagan, which opens at the Columbia, San Francisco, either Jan. 19 or 26.

Columbia will talkerize "The Midnight Express," formerly made silent.

Vera Teasdale replaces Roberta Arnold in the legit cast of Sid Grauman's "Once in a Lifetime," readying for production. Illness of her husband, John Willard, called Miss Arnold east.

Second French version at Radio will be "Bachelor Apartment," with Leon d'Usseau and Harry de la Falaise co-directing.

Frank Reicher, off at Metro as dialog director, returns to Pathe to write.

Jim Crawford, steward at the Masquers, resigns. He's more than $5,000 out on loans to members, it is reported.

After a short lull WB-FN resumes foreign productions with a German edition of "Sacred Flame."

Looks as if Abe Lyman will take over the Moscow Inn.

George Arliss' "Ruling Passion" will get a new handle at Warners so it won't conflict with the silent of that title.

After a Christmas layoff Roach Studios are again active.

James Rennie is here to go into WB's "Party Husband" opposite Dorothy Mackaill.

Another Gilbert Beesemyer project went on the pan this week when the Christie Film Co. filed suit to obtain a clearing of title of its property on which the Sennett studio stands. The convicted bank embezzler was in on the deal.

"Lovely Lady" is being screen-treated by Wilson Mizner and Houston Branch.

Murray Smith, orchestra leader at the Montmartre, makes his screen debut in Warner's "The Devil Was Sick."

Some unkown mugg has been forging Bill Perlberg's name to a flock of checks.

Sam Shirley, Metro district manager for Chicago, is here for a vacation.

Earl Abel, Paramount organist, has been switched to San Antonio.

(Continued on page 10)

TRADE 'SLUMP' SET AT BUT 7%

Permit Revoked on "Ingagi" in Censors' Victory—Sets Precedent

Chicago, Jan. 5.

A strong precedent was established by the censor board last week when he defeated Congo Pictures' injunction on "Ingagi," and revoked the permit.

Censor board, which gave the picture a clean slate the past summer, was forced to ask for a revocation of license because of the terrific squawks of colored organizations and the colored press. Congo Pictures then got temporary injunction restraining the coppers from pulling the flicker.

At court, however, the censor board, through corporation counsels W. V. Daly and James Kearns, claimed the permit had been obtained through subterfuge and deception. They had passed the picture because they believed it was scientific material but later learned of the objectional passages concerning Negro women and apes.

Ridicule Angle

Court upheld the board in practically every statement, and also agreed with the Negro organizations when they stated the picture was in direct violation of the municipal code which prohibited the holding up of any race or religion to ridicule or contempt. Better Business Bureau also added a complaint, claiming that the picture was a fake.

Marks the first time here any permit has been revoked. Other than this precedent the ruling has little meaning, since the picture has already completed a big majority of its local bookings.

Tex. Judges' Ass'n Slaps New Taxation Proposal

Dallas, Jan. 6.

With the Texas legislature opening this week, the climax in Will Horowitz's campaign nears. New opposish force, Texas Theatre Owners' Protective Assn., boasting of a membership of over 175 houses, already is surpassing the strength of the Texas Allied list. Neither side seems very active, evidently reserving steam for the expected introduction of a bill for state censorship and seat tax. This should happen within the next month.

Meantime, the Horowitz faction got a clip on the chin when the Assn. of County Judges and Commissioners, representing 18 counties in southwest Texas, went on record as opposed to the legislature's newly proposed taxation system. Said system involves new sources of revenue, including the theatre tax, aimed chiefly against circuit properties. Is claimed that value of the system is just what Horowitz's lobbyists at Austin have been instructed to push, with the supposition that Publix and R-K-O would be the main ones to get it in the neck.

Col. H. A. Cole and Texas Allied still in the same position. Cole claims now that Allied will not boost Horowitz's scheme, but, at the same time, won't fight censorship for the sake of "correction of sex evils" in current pictures.

"Blue Angel" Two Ways

Paris, Dec. 27.

Erich Pommer's "Blue Angel" is currently playing at the Studio des Ursulines in two versions, both S. R. O.

First show in the evening is a sound synchronized version with French inserted sub-titles. Second show in the evening is the original German version.

WB'S CHORUS CALL

First call for the line has been issued at Warners for the Second Annual Warner Club Gaieties, to be held in February.

Show is an annual affair of the Warner home office employees and is presented at a Broadway house.

Fox Extension

Report has reached Broadway that the matter of Fox commitments has been taken care of, although not due for three months.

Part of the recapitalization of the company last spring consisted of $55,000,000 short term notes due in a year, or in April, 1931.

Understood that arrangements have been made to take care of this maturity, and that the extension runs for another year.

See Saturation Point in Wire Equipment Near

Hollywood, Jan. 6.

Development by Erpi of its visual education department has brought several changes in its staff. J. R. West, western sales manager, has been transferred to the New York office as head of the sales department. He will endeavor to build up the home, school, and non-theatrical field.

J. Maurice Ridge, district sales representative in Dallas, assumes West's job here. The Denver office is being abandoned, leaving only a sales crew there.

It is reported that the San Francisco and Seattle territory will shortly be operated like Denver, with merely a sales force. This move is looked upon out here as a sign that the saturation point for theatre equipment sales is already in sight.

Erpi expects to show the industry that theatre sales are now limited while educational sales have only begun.

Katz on Trip

Sam Katz left for Boston yesterday (Tuesday) as a start on a swing over the country. It's his first trip around the Publix circuit since last May.

Chicago, Dallas, New Orleans and Atlanta will be visited.

Contrary to reports prompted by Katz's sudden leaving, P-P officials deny that the trip also has a view to further Publix theatre expansion.

Godsol's 900 Shares

Surrogate Foley has decided that Frank J. Godsol is the owner of 900 shares of stock of Metro-Goldwyn Pictures listed among the assets in the estate of the late Abraham Goldberg, that the stock is in Godsol's possession, and the executors do not question his title.

The Surrogate accordingly ruled that Godsol is entitled to dividends on the stock paid since the death of Mr. Goldberg, which have been paid to and accounted for by his executors, and which have been set aside in a separate fund pending decision as to the ownership of the stock.

Critic Joins Fox

Quinn Martin, veteran picture critic of the New York "Morning World," leaves that paper Jan. 10 and for the Coast Jan. 13 to join the writing staff of Fox. Martin will travel west by way of Shreveport, La., where he will stop off to see his parents.

His successor to the post of film critic for the "World" has not been announced.

DROP FROM BOOM YEAR $59,500,000

Seven-year Survey Shows Gross Business Up From $650,000,000 on U. S. Audit of 1923 to Around $850,000,000 in '30—Drop in Grosses Surprisingly Low

GOOD SHOWING

It is learned that picture theatres dropped off $59,500,000 in 1930 under the total gross for 1929. This is approximately a decrease of but 7% and is semi-official.

Filmdom, in the course of seven years, has increased its earnings 33 1/3%. This is based on the government count of gross business in 1923 which was around $650,000,000. A check-up of official filmdom today places the volume of 1930 theatre grosses at $850,000,000.

In other sources, however, based on the accredited count of 115,000,000 ticket buyers weekly in the U. S. at an average cost of 20 cents per ticket, the losses for 1930 are placed at around $2,300,000,000.

The latter estimate is termed "grossly exaggerated" by officials who are close to the industry's counting machine and who maintain that three too many ciphers have been added.

Total income of $1,000,000,000 a year is believed to be the high water mark that the industry can achieve and retain.

Depression Lessons

The current depression has taught filmdom some invaluable lessons it is pointed out by the salons. Taking the business done on Broadway over the recent holidays, it is declared that for the key cities the holiday grosses, especially those of New Year's Eve, establish the partial loss of one class of deluxe patronage and the gaining of another.

People with night club money who never went to picture theatres are going to see films now and those who never went to night clubs are going to deluxe houses far less frequently. Of the two classes, however, the industry suffers its greatest loss in the falling off of the lesser moneyed class which has always composed the bulk of film ticket buyers.

When industrial conditions have returned to normal, it will be possible for pictures to come through with the greatest fan following it has ever known, say the guardians. Idea is that the times are eliminating class distinction so far as the motion picture is concerned.

"Criminal Code" Cut Heavily by Chi. Censors — File Suit

Chicago, Jan. 6.

R-K-O is going lawing over the censors cutting of "Criminal Code" (Col) which has been shelved until after the battle. "Charley's Aunt" (Col) is taking "Code's" place and opened at the State-Lake Jan. 3.

Censors insisted on chopping so much of the "Code," that the house wouldn't have had a picture left. R-K-O is now appealing to the courts.

EXHIB SUES EVERYBODY

Hollywood, Jan. 6.

Anti-trust complaint and suit for $25,000 has been filed in Federal Court against the major producers and the Film Board of Trade by Fae Robison, former half owner of the Seville theatre, Inglewood, near here.

Plaintiff asserts zoning in December, 1925, changed the theatre from a first to second run and cost $1,000 monthly in operation losses until it finally closed in May, 1927.

N. Y. Dailies Cut Display Rates 25%; Broadway Film Sites and 50 Legits Spend Near $80,000 W'kly

Paramount-Publix is taking the lead in a general movement among picture advertisers to bring about a country-wide 25% reduction on display advertising tariffs for amusements in newspapers. Tariff changes have already been accomplished in the mid-west and south. The most recent notable change, however, was effected in New York, admittedly the highest priced advertising centre and the toughest.

Seven N. Y. dailies have offered co-operation. Two of them, however, only on certain editions. The "Times," on its Sunday edition, and the "Evening World," on its Saturday issue. "Mirror," "News," "Telegram," "Journal" and "Graphic" have gone all the way. The latest one is the "Journal," Hearst sheet, which exacts the highest daily rate for amusement lineage. In Boston, the "Post" has subscribed to the idea as also certain dailies in the south.

Changes have only been effected on display type. These ads are now getting regular commercial rates on a par with other industries and commercial biz. Classified directory amusement advertising is okay as is with the film boys. The kick being only on display stuff where the standing rule of these papers has been to charge special, and higher, rates if a theatre is mentioned.

The reduction will permit more and bigger local tie-ups, a scheme which was originally started by Paramount-Publix and since followed by other companies.

Legit and Film Ads

For a period of six months, from October to April, inclusive, between seven and 10 picture theatres in New York place as much paid advertising copy with 16 New York dailies as about 50 legit houses. The weekly total of such advertising money is near $80,000, equally divided between the two Broadway show fields, when most of the legit houses are open.

Advertising authorities in both show business branches agree unofficially on the advertising comparison and expenditure, and provide the above statistics. They point out that whereas every legitimate theatre has to meet an average advertising budget of $800 weekly, some going as high as $3,000, the Broadway's picture emporiums carry, in their weekly total of $40,000, ballyhoo space for 650 theatres coming within the advertising zone of the metropolitan dailies.

Because of this fact, the experts state, the theatrical situation, exploitatively speaking, is unique in New York. It is a situation, they say, which is not to be found in any other city in the country. Even Chicago and San Francisco, likewise Los Angeles, derive revenue in advertising space from neighborhood film theatres, often with but a fraction of the number of seats possessed by many of the theatres in Manhattan. Other than the downtown Brooklyn houses, a neighborhood house ad is a rare specimen in the major Manhattan papers.

WB's Commercial Dept. Will Canvas Ad Agencies

Warners' industrial department will give a dinner at the Roosevelt hotel Jan. 20, for advertising agency men to advise them on the commercial short reel for theatres. WB additionally intends to send field men on a tour of the country to familiarize other agencies with this method of screen exploitation.

It is also planned to address the automobile men who are in New York for their annual show.

U Dissolving Its Theatre Co.—90 Houses

Universal is moving to dissolve its theatre corporation, representing to date ownership or interest in about 90 houses throughout the country.

During the past two years U has shaved its theatre holdings from over 200 to the present 90 theatres.

Carl Laemmle, individually, holds two-thirds of the preferred stock, it is learned officially. He is numbered among those advocating dissolution of the theatre organization.

At meetings held in Wilmington, Del., it is gleaned that only one stockholder has objected to liquidating the theatre interests. This man is a holder of but 10 shares, it is declared.

YIDDISH FILMS HOPE FOR CROSS-COUNTRY STRING

Yiddish talkers, partly to blame for the poor condition of the Yiddish stage, are spreading. Originally produced on a gamble, the films now pay production costs in New York city alone. Only one company, Judea Pictures, in making them.

Within the year, it is hoped, Yiddish films will be showing on a national circuit for key cities. Production schedule has 12 features, 24 two reelers, and 12 one reelers listed with Maurice Schwartz and Molly Picon reported starring in some.

In addition to the 40 runs given the films in Greater New York, the talkers are getting dates in St. Louis, Chicago, and Philadelphia, with Boston and Cleveland scheduled as January displays.

Morris Goldman, partner in Judea, is now in Europe, where he will try to place "My Yiddische Momme."

Film Auction

Hollywood, Jan. 6.

Consolidated Film Industries announces an auction of canned goods for Jan. 17, in order to defray laboratory expenses run up by indie producers.

Some 59 cans of film are scheduled to go under the hammer for less than $6,000 owed by shoestringers.

HAMMERING CENTER

Hollywood, Jan. 6.

Abe Zoss, Notre Dame center, who played here against University of Southern California only a few weeks ago, is now a carpenter at the Columbia studios.

Zoss will return to school in time for spring practice.

Metro's Coward Play

When and if Noel Coward's "Private Lives," current legit success in London, is produced for New York, it probably will have Metro money in the background.

M-G has purchased the talker rights to the piece, and if it's produced over here on the stage it may be hooked up similarly to "Grand Hotel."

Moses-Quigley Split

Vivian Moses has left the staff of the "Motion Picture Herald," Martin Quigley's new weekly.

Moses has been acting as associate editor.

Gaumont's New Vic on Flat Rental Basis—Stage Shows Out of 13 Houses

London, Jan. 6.

British Gaumont has started booking talker product on a flat rental basis at the New Victoria, now regarded as its ace stand, instead of working on a percentage arrangement.

Gaumont recently took a stand for a maximum payment of 25% guarantee and refused to go beyond that limit, the one exception being in the case of "Raffles" (UA). Now, the New Victoria policy is taken to forecast a general rule on the part of Gaumont to refuse to pay guarantees beyond a maximum of 15% except on long features.

At the same time the Gaumont houses have given notice to their orchestras and starting with the end of January presentations and stage shows of other kinds will be eliminated.

When the circuit first went to the talker policy the orchestras were dispensed with, but the pitmen were reinstated in May when presentations and specialties were added. Experience of eight months has indicated to the management that the added show means nothing to the boxoffice. Thirteen houses are affected in the new order.

ENGLISH CENSOR BANS 'OUTWARD BOUND' FILM

London, Jan. 6.

The film censor has forbidden exhibition of the picture "Outward Bound" (WB).

The author, Sutton Vane, entered a protest, arguing that the picture version contains no material change from the stage play, but his plea was ignored. Censor even declined to make known the grounds of his objections.

At the same time the play censor banned "The Last Mile," but it will be produced for one performance by the Venturers' Society at the Phoenix theatre, Jan. 18 (Sunday).

Editing "All Quiet" for Further German Showings

Berlin, Jan. 6.

Universal's Berlin office is planning to change "All Quiet" to make it suitable for continuation in Germany.

Several s es will go out and others edite, the film then being resubmitted to the censor board. They hope to show it again early in March.

Amsterdam, Jan. 6.

"All Quiet" will be shown here uncut by the censors, to the great surprise of the local newspapers who expected authorities to order cutting because of the German riots.

Fight 30-Day Clause

Sydney, Jan. 6.

Exhibitors of New Zealand have taken up a fight on the 30-day cancellation clause which appears in all contracts.

Distributors say the provision is made as a protection against the return of the government to its previous extreme tax burden. Showmen, however, threaten to refuse to sign any contracts and have carried their complaint to the government.

Appeal to the authorities is regarded here as a tactical blunder.

NATIVE FILM OPENING

Amsterdam, Jan. 6.

"Triumph," Polygon film directed by Jan Jansen, will be given a morning matinee premiere at the Cinema Royal this Saturday (10). Silver anniversary of the combined Holland Trade Unions will be celebrated on the same day. "Triumph" depicts the life of ropemakers and weavers and shows the plight of glassblowers and dockworkers, who work very hard and then waste their weekly wages in liquor.

Hazen In Berlin

Berlin, Jan. 6.

Joe Hazen, Warner attorney, is here to dicker with Carl Weill, composer, who recently won a lawsuit against the Warners, regarding the talker rights to Weill's "Beggar's Opera."

Sues German Gov't on Banning of War Film

Berlin, Jan. 6.

Following the banning of Richard Oswald's new film, called "1914," by the state censor inspired by the Foreign Office, Oswald has brought suit against the Foreign Secretary.

The picture has to do with the origin of war and is claimed to be anti-war propaganda.

Ground of the producer's suit is that he submitted the completed film to the Foreign Office and had complied with all objections by altering the material.

FOX USES CAUTION IN FOREIGN PLAYER DEALS

Paris, Jan. 6.

Fox is proceeding with caution in making commitments for foreign players. Tests are being made of actors, but budget limits make it necessary to set moderate salaries. Against the lower figures, however, is the advantage of contracts running six months.

Situation leaves performers uncertain in making their decisions. Meanwhile, John Stone and Max Constant will shortly proceed to Berlin and to Madrid, offering terms to chosen players. They will then return to the home office in New York.

KEATON SILENT RAZZED

Paris Fans Resent "Free and Easy" Minus Dialog

Paris, Jan. 6.

Metro's talker, "Free and Easy," retitled "The Director" ("Metteur en Scene") was shown at the Madeleine in silent form. Buster Keaton's name constituted a draw for the French fans, but they resented the silent version.

Razzing of the picture started in several parts of the house and it become necessary to summon the police to calm the disturbance.

As a compromise, the show was put on a grind schedule instead of separate afternoon and evening performances.

Tovar Tips Marriage

Mexico City, Jan. 6.

Lupita Tovar, Universal's Mexican star, will marry Paul Kohonor, the same company's foreign manager, according to a statement credited to her by the Chihuahua correspondent of the Mexico City "Excelsior," and made while she was passing through that city on the way back to Hollywood.

Star was in Mexico City recently but said nothing of her engagement. Local newspapers are all excited about the story.

'Shrew' Fair in Italy

Milan, Jan. 6.

The Fairbanks-Pickford "Taming of the Shrew" (UA), did fairly here. Italians are probably as well acquainted with Shakespeare as the Americans.

Dialog was out, but sound effects were retained. The church music and old English songs were enjoyed. Comment was that the picture as screened here "was almost as good as a silent." Mary Pickford was liked, being one of the country's prime favorites.

Editor, Exhib. Switch

London, Jan. 6.

Pat Dixon leaves the editorship of the "Cinematograph Times," official organ of the exhibitors' association, and joins Palmer-Newbold, advertising contractors to the Gaumont British theatres.

Syd Alexander, formerly chairman of the Scottish branch of the exhibitors' association, takes over the editorial chair with James Wood as business manager of the publication.

Varno for Goldwyn

Amsterdam, Jan. 6.

Roland Varno sailed Saturday on the Bremen for Hollywood.

Varno is a young Dutch film actor now under contract to Sam Goldwyn.

M-G-M IN SWITZERLAND

Reported Bidding for Holdings in French Cantons

Geneva, Jan. 6.

Metro-Goldwyn's Swiss exchange, formerly managed from the company's headquarters in Paris, has now become an independent entity covering its own territory.

Coincident with this change in management the story is about that the American company is trying to purchase theatre properties in the French speaking communities, as distinguished from the cantons where German is spoken.

BUDAPEST TURNS FROM DIALOG TO SYNC. FILM

Budapest, Dec. 27.

"We Brought the First Talkie, We Bring the First Silent Film," reads a trade paper advertisement here for "Piz Palu."

The advertisement has attracted big audiences, for suddenly everybody seems dead against talkers and all synchonized product. Metro's Budapest house, Radius, engaged the first orchestra here to play even on the nights when talkers are presented. Up till now, exhibitors here saved on orchestras what they had to spend on wiring, but they are finding out now that it won't work. They have to get both.

For the moment Hungarian audiences seem to have grown tired of hearing talk in languages not their own. Par's second Hungarian version, "The Woman Who Laughed," has just been presented. It is better than the first, "The Doctor's Secret," but there is small chance of a real success. One drawback to Hungarian version pictures is that a story which might pass muster in a silent or foreign picture gets much more severely criticized if it has dialogue in Hungarian. Expectations are too highly strung, and so far no Hungarian version picture has satisfied them.

Metro's house, leased particularly with a view to presenting Metro pictures in Budapest, had two bad flops, "Thunder" and "Their Own Desire." Both ran only for about a week. They are now playing a Fox picture, "High Society Blues." It is just drifting along. The foreign version shown here has 90% of dialogue cut out. Lips move and no speech comes. Of course this makes the picture very long and tiresome. There seems to be something wrong about most foreign versions, anyway.

German pictures are no better, Ufa with its three houses has had a very bad season and rumors are afoot that they want to sell their lately acquired and expensively redecorated house, Urania, to Metro-Goldwyn.

Ufa's imports were very bad this year. Decsi House is now playing "Walzerkonig," another of those Viennese pictures taken from the life of Johann Strauss, the waltz king, and it is dull.

New Italian Picture Shows Crude Acting

Milan, Jan. 6.

The native made production, "Corte di Assise," attracted interest here as a holiday novelty and proved to be nearly perfect in mechanical technique, but marred by extremely bad acting.

The actors are all legitimate players who fail completely to adjust themselves to the new medium. One actress takes up a vast amount of time in a long speech and in a court-room scene uses up enough footage in walking from one spot to another to suffice for a short subject. Everybody is microphone and camera conscious.

Story is an underworld plot along Edgar Wallace lines and is excellent, although its value is not completely realized. Picture did not attract strongly, the fans probably still remembering the grand bust of "Nero," earlier native-made.

Hoot Dubbed Dialog

Milan, Jan. 6.

The Hisa Film Co's "Troika" was liked as a story, but the dubbed dialog got only hoots from the fans. Olga Tschecowa and Hans Schletow could be seen to mouth certain words in Russian while the dialog was audible in Austrian.

Picture has fine photography and its musical synchronization is first rate.

Swedish Film Version Of "Peer Gynt" Inspires Peeve of Norwegians

Stockholm, Dec. 27.

Negotiations for the filming of "Peer Gynt," with the Grieg music, have been going on for some time in Oslo, and now seem to have been brought to an end. Present indications are that the picture will be made without dialog and with Grieg's music as the main factor.

The production cost is estimated at 1,000,000 Norwegian crowns ($250,000). On account of the limited production facilities in Norway the picture will be made at Svensk Filmindustri's studio in Stockholm, Sweden, with Lars Hanson, Swede, and former Metro player, in the role of Peer Gynt, and Camilla Horn, German actress, in Solveig's role. No director has as yet been chosen, but Gustaf Molander, Swede, will probably be engaged.

The Norwegians have received the news with mixed feelings, inasmuch as Peer Gynt is the most Norwegian of all Norwegian plays, and the fact that the main part of the production money will be raised in Norway has aroused strong opposition against placing the filming of this Norwegian jewel in Swedish hands, with Swedish and German players in the principal characters.

Italians Wiring More Despite Dull Business

Rome, Jan. 6.

Exhibitors are complaining that business has been running at low levels, although there was a brisk spurt during the holidays.

Nevertheless, more and more houses are being wired throughout the territory. Total of houses sound equipped has now reached 200, and it is predicted that at the end of 1931 the number will have reached 400.

$65 PER SEAT PER YEAR

Paris Average Varies—Par. Figure Highest at $560

Paris, Dec. 27.

Survey of the picture theatres shows that enormous differences exist between the yearly grosses receipt figure for one seat. For Paris this averages about $65 a year.

Confirming the recent statement that Paramount and Haik's chain are best managed, Paramount tops the total yearly receipts per seat with $560. Olympia, which opened less than a year ago, showing for that period an average closely following Par. Metro's Madeleine shows about $360 per seat per year.

Lowest revenue in Paris is that of the Palladium, a neighborhood house grossing about $10 per seat per year. Out of these figures about 30% is to be deducted for taxes. Special interest of these figures lies in the fact that prospective builders, according to management, location and type of house, are now able to estimate roughly how much can be paid for rent and amortization according to capacity.

"Doorway to Hell" Cut

London, Jan. 6.

First National's "Doorway to Hell" was severely censored.

Objections were so numerous that drastic cutting became necessary before the picture could be shown here.

GERMAN PRES. SEES FILM

Berlin, Jan. 6.

President Von Hindenberg and his family attended the showing of "Flute concert of Sanssouci," nationalistic UFA talker, at the Censor Board's office.

"VIENNESE" CLOSING

London, Jan. 6.

"Viennese Nights" (WB) closes at the Leicester Square Jan. 10.

It will be succeeded the following evening by the same company's "Kismet."

Rename Australia Censors

Sydney, Jan. 6.

The Government has just reappointed Creswell O'Reilly chief censor, with Lena Lynch his assistant.

Prof. Gay Brereton and Mary Gilmore are returned to the offices of appeals board.

VIENNA AGAINST NON-STAR IDEA

Vienna, Jan. 6.

Austrian film trade leaders have refused to join with the German trade in an attempt to reduce film costs by eliminating the star system in favor of no stars, but a high artistic level of product.

Reply to Berlin from Vienna was that the fans want to see stars and are ready to pay for the privilege. Curiously, the Austrians only a few weeks ago expressed themselves in favor of the non-star proposal, but switched when the Germans sought to get their co-operation.

ITALIANS FAVOR DRAMA; COLD TO FILM REVUES

Rome, Jan. 6.

"Redemption," with John Gilbert, proved a draw at the Corso Cinema, while the Fox revue, "Happy Days," fared indifferently at Barbarini.

Contributing to the reception of the latter feature may have been the fact that it followed "Paramount on Parade," feature of similar type. However, the reception of recent pictures seems to make it plain that the Latin public prefers straight dramatic subjects to the musical type.

Announcement is out that Fox will release "The Big Trail" here the end of January, also putting out "Men Without Women" in the not distant future.

Art Acord Suicide

Mexico City, Jan. 6.

Art Acord, former leading star of western pictures, committed suicide at a hotel in Chihuahua City, according to advices received here. He was found in a hotel room dying from an overdose of arsenic.

Information available makes it appear that Acord had been in Chihuahua for some time and had made unfortunate investments in Mexican mining properties. Losses from these transactions are reported to have left him in a depressed condition.

Acord was popular in Mexico, both through his pictures and through the rodeo shows he staged in this city and other parts of the republic.

Par Trying Original Musical in Spanish

Hollywood, Jan. 6.

After having thrown out the scripts on foreign "versions" of two already produced pictures, Paramount has decided on an original story as its next Spanish effort. The picture is to be a musical.

Film is untitled and will be directed by Edward Venturini as the first of seven specials. All other Par Spanish flickers will be shot at Joinville, France.

$28,000 in London

London, Jan. 6.

"Manslaughter" (Par) grossed $28,000 in its first week at the Plaza and holds over for an additional week.

6th L. I. Stage

Paramount's Long Island studio is to get another stage. With the latest addition the total will be six.

Par will turn out 17 pictures at the L. I. plant this year.

JUNGLE FILM BOOKED

London, Jan. 6.

United Artists has closed with Gaumont British for a run of Columbia's "Africa Speaks" at the New Gallery, starting Jan. 8. Picture will follow "What a Widow."

Arrangement is the first under the U.A.-Columbia foreign distribution tieup.

SYDNEY WEATHER BREAK

Sydney, Jan. 6.

Arrival of a stretch of cold, wet weather gave local showdom a break over the holidays.

All theatres enjoyed good business, both pictures and legitimate.

U. S. MAY DROP VERSIONS

"All Quiet" Admired in Vienna, Tho Again Inspiring Wild Political Riots

Vienna, Jan. 6.

The film "All Quiet on the Western Front" (U), won a preliminary victory here, although its showing to an invited audience was the occasion of much public disorder. While the audience of journalists and officials gathered at the Apollo theatre for the first viewing, a mob of several thousand Nationalist youths did its utmost to break through the cordon of 1,500 police drawn around the theatre.

The police succeeded in repulsing the rioters, but opponents of the film got in a blow. Somehow they had succeeded in introducing fume bombs by slitting the cushions of the theatre seats and when the machines exploded it was necessary to clear the house for half an hour until the air had been purified.

Thereafter the audience remained to sit through the screening in quiet although the battle raged in the streets a few blocks distant.

The Nationalists formed in the wake of tram cars and tried to break through the police lines by surprise rallies. Tured back by the determined gendarmes, they wrecked the trams and even turned their attention to wrecking nearby shop windows. Cafe owners in the vicinity hastily put up their iron shutters. Foot police used their truncheons while mounted men charged the crowd. Many shops were damaged in the fashionable Mariahilfer strasse.

Rioters were all young political zealots who had never seen the picture they raged against, while the audience in the Apollo was deeply moved by the picture's presentation of war horrors, finding in it not the slightest ground for offense to German or Austrian pride.

Among those who have seen and admired the production is Wilhelm Miklas, president of the Republic, who left the screening arranged especially for him deeply moved.

Nevertheless, so determined is the opposition that a crowd of supposed Nationalists last night attempted to set on fire the Sweden cinema where another public performance was about to be given. Several suspected conspirators were arrested.

BUENOS AIRES' FAMOUS OPERA GOES TO FILMS

Buenos Aires, Jan. 6.

The famous Opera theatre here, scene of a generation of noted operatic triumphs, has just gone pictures as a regular policy and may be demolished in 1933.

Turning to screen entertainment, the house is seeking to grab features starring all the Latin notables in pictures and failing will go after international names, the list including Vilches, Del Rio, Barry Norton and Chevalier.

Native press deplores the passing of the old house and points out that the disappearance of the legitimate and opera stage is due to the dearth of native South American talent, in consequence of which the people are forced to seek their entertainment in the cinemas.

The observation takes on special significance in view of the search of the American producers in this territory for screen talent.

Plugging Wide Screen

Minneapolis, Jan. 6.

State is advertising the local advent of Magna film, twice the size of the ordinary screen, in connection with the showing of "The Bat Whispers" (UA), this week.

GERMAN FILM IN EGYPT

Cairo, Jan. 6.

In response to the demands of a local German society, the Cameo Cinema is presenting the German subject, "Zapfenstreich am Rhen," talker with songs, starring Charlotte Susa.

BAN PRIVATE SHOWING

Rotterdam Refuses to Permit Medical Film Before Society

Rotterdam, Jan. 6.

Police of Rotterdam stopped the showing of the film "Man Before Birth," so-called scientific subject, at the City theatre.

Screening was offered to the members of the Malthusian society and was not open to the public. However, the city's legal department ruled that a film banned by the national censors may not even be shown privately.

Audience had gathered and a film dealing with eugenics was substituted.

GARBO'S "ANNA" RAVE IN VIENNA

Vienna, Jan. 6.

The most successful American-made picture with German dialog—the champion dud promises to be "Im Westen nichts Neues"—may be "Anna Christie" with Greta Garbo, current at two houses and selling out for all performances in both.

Even the local reviewers, quick to resent adventures into German by the Americans, agree in declaring it a masterpiece of writing and acting.

The other talker success of the week is Ufa's merry operetta "Drei von der Tanksteller" ("The Trio from the Filling Station"), which hasn't much plot, but has plenty of song hits and is admirably acted by Lillian Harvey and Willy Frisch.

Business has been big. Showmen of Vienna always pray for a Christmas and New Year's without snow. A snow fall sends the Viennese away to the mountains over the holidays, while a "green" Christmas keeps them in town. This was a "green" Christmas and the exhibitors profited accordingly.

Laye Film's $6,000

London, Jan. 6.

"One Heavenly Night" (UA) opened at the Tivoli Dec. 27, piling up $6,000 for the first day, within $300 of the house record.

Attendance pull is regarded as largely due to the name of Evelyn Laye in the cast.

Josephine Baker Again Storm Center in Paris

Paris, Dec. 27.

After pestering Pierre Meyer, Josephine Baker has had records made of the numbers she sings with him in the Casino de Paris show with another actor singing Meyer's part. To this Meyer took exception and refused to appear at a gala at the Empire where the records were being played and sold in the lobby.

Result is that Meyer is now suing the Casino de Paris management for $40,000, charging injury to his standing as an artist, besides asking $8,000 damages for unwarranted recording of his numbers with somebody else singing his part.

Metro Names Greek Agent

Paris, Jan. 6.

Albert Cornfeld, former chief in Greece for Metro-Goldwyn, has been shifted to an assistant executive berth in that company's general European personnel headquarters here.

Edward Harty, formerly an assistant in the company's Athens office, has been promoted to take Cornfeld's post.

ALL SILENTS, BUT SPANISH

American Stars in Silents Outdraw Costly Versions with Native Casts—Foreign Legit Talent Can't Draw in Own Country When in Pictures

COAST EXAMPLES

Hollywood, Jan. 6.

Total abandonment of multi-linguals on the Coast, with the exception of Spanish versions, is not unlikely within the year. This is according to execs of some of the major film firms who admit that current foreign production is a case of having bitten off more than the studios can masticate.

Some recent developments in the foreign field have convinced the picture makers that they plunged into the versions before they really knew their market. Now, with hundreds of thousands of dollars gone for which they see no return, the studios are looking for an out.

One of the chief mistakes, the picture crowd admits, has been overemphasis on the import talent as draws in their own countries.. Producers now realize that the imports might have been good b.o. drags in native legits, but they can't stand up against the reputation of American picture stars.

Silents Look Good

There is a feeling in some sections here that silent and merely synchronized for effect pictures with known stars will draw better than the versions. Fox has already announced that it will go back to this type for the foreign market during the coming year and others also are considering the step.

Loss of the pulling power of stars is the chief sore spot of the multis. In keeping with this thought, Metro is considering importing youthful unknowns from Europe who can speak English, putting them in domestics and building names for those who can stand it over a period of two years. All this before spotting them in native tongue films for their own countries.

Metro Eyes Dubbing

Metro also is starting again to dabble with dubbing and may so replace some of its versions scheduled with silents.

Two incidents within the last month showing the silent drawing

(Continued on page 78)

FRENCH PRESS PUTS FILMS ON DRAMA LEVEL

Paris, Jan. 6.

Recognition of pictures on the art level of the drama is a development of the new year in Paris.

Announcement is made that French critics of the standing of such men as Edouard Bourdet and Paul Reboux will write comment on pictures for publication in the daily newspapers.

Leading journals up to now have contented themselves with printing formal publicity notices.

Pittaluga's Feature

Rome, Jan. 6.

Pittaluga is making a dialog picture of Rosso di Sansecondo's play, "The Scala Stairway," with Maria Jacobini as star.

Sansecondo is the newest playwright of the Pirandellian school. One of his plays was produced in the States a few years ago.

Vienna as Europe's Film Center Austrians' Dream as 1931 Starts

Vienna, Jan. 6.

The film trade of Austria was glad to see "Sylvester," local name for the last day of the year. The year 1930 has been the most critical for the trade in this country.

Reason is that altthough the process of changing theatres from silent to sound began in 1929, the bulk of payment for the change was extended over most of 1930.

Method of meeting bills was to run up the admission scales all around which proved a doubtful system of handling the situation. Silent pictures continued to command large patronage because admissions were much lower, while the admissions to talker houses rose to the level of medium priced legitimate houses which do business witn the public through cut rate agencies. Latter are common in Vienna.

As it happened, the problem of the wired cinemas was complicated by the arrival of the great economic crisis and the result was terrific losses to the sound houses in many cases. It was a tough year for the loan brokerage concerns. The necessity for using more capital obliged the smaller theatre operators to risk nearly all their money on a single talker. If it failed to draw they were unalterably broke.

The Big Dream

The great dream now is that Vienna will become the center of European production, but many question whether the Austrian producing industry commands the technical knowledge or the capital to make the dream come true, particularly since they will be called upon to compete with the rich and experienced producers of America and Germany.

Two Austrian studios have turned out a few productions in 1930, but film making is to begin in earnest with the start of 1931. The industry now has high hopes that triumphs of 1931 will bring compensation for the failures and heartaches of 1930.

The public reaction at the moment is mixed. There is a discernable revulsion from talking pictures, mainly because the people are not in sympathy with the German story type and American product is under the handicap of an alien tongue.

BRITISH STUDIO POOL

Gainsborough Merges Production With Edgar Wallace Co.

London, Jan. 6.

Plans are all set for a production merger of Gainsborough Pictures, Gaumont British subsidiary, and British Lion Film Corp., an independent unit headed by Edgar Wallace.

The combination will use the two studios they now control and will work on a combined schedule of 15 pictures for the year. First film will be "The Ringer," based on the Wallace play.

Although the production pool is virtually a certainty, it is believed no merging of financial entities is contemplated.

WALK-OUT STAR GETS BOYCOTT

Paris, Jan. 6.

Advisability of American interests holding control of their own houses in this territory is again illustrated in the incident of Charles Boyer and Metro's "Big House."

The French circuits have declared a boycott against "Big House" because Boyer was engaged to play in its French version and, in order to take the Metro engagement, he had to buy off contracts with native producers.

Boyer paid large indemnities and the arrangement was supposed to be satisfactory. Now, however, the circuits say they will not play the picture—or anyhow, if they do play it they will insist that Boyer's name be omitted from the billing.

Whole incident illustrates the attitude of the French producer-theatre operators toward American product and producers. Boyer's engagement with Metro, by the way, is at $1,200 a week, which figure is greatly in excess of the cancelled local contracts.

Joffre Tribute

Paris, Jan. 6.

During the funeral services for Marshal Joffre tomorrow (Wed.) performances in all French theatres will be interrupted.

The old leader's historical order at the Marne will be recited and there will be one minute of silence before the performances proceed.

"Lincoln" at Pavilion Prospect After 'Angels'

London, Jan. 6.

"Abraham Lincoln" (UA) may modify plans for the Pavilion. Original intention was to open Cochran's new revue, now in rehearsal, there in February at the closing of "Hell's Angels." Now, however, producer is anxious to follow "Angels" with the "Lincoln" film for a short run, playing his revue in the provinces meanwhile.

Sanction of this plan is now being awaited by Cochran from Joe Schenck.

Hague Holiday Bills

The Hague, Jan. 6.

New bills for the New Year week here were as follows:

Asta—"The Petrol Pump," strong in its second week.

City—Premiere of Fox's "High Society Blues."

Odeon — Metro - Goldwyn's "A Man's Man."

Trianon—German operetta film, "Friederike."

'REDEMPTION' MILAN HIT IN SEMI-SILENT FORM

Milan, Jan. 6.

Of three new American pictures offered to Milan fans during the holidays, probably Metro's "Redemption," with John Gilbert and Renee Adoree, made the best impression, and that partly because with its small amount of dialog further cut down it screened almost like a silent.

Odd circumstances is that as a silent abroad the picture seems likely to redeem its mediocricy as a talker at home. Only talk left is the wedding scene and Miss Adoree's song during the Gypsy revel. Dramatic element in the story has special appeal to the Latins and they responded volubly.

"Tiger Rose" (WB) is doing well at the Corso Cinema, capitalizing the popularity here of Lupe Velez, Monte Blue and others of the cast. Photography is great, with many returning again and again to get the thrill of the sequence of shooting the rapids.

"Rio Rita" (Radio) is a first rate draw at the Excelsior, although the people here like more action in their drama. Picture comes late into the Italian territory. Its color sequences have great attraction and the music is so well known that the audience frequently joins in singing the numbers.

Fatal Film Explosion

Berlin, Jan. 6.

A stack of films in the home here of a cameraman named Attenberger exploded, killing his wife and severely injuring him and his young son.

$44,400 Start for "Morocco," Big; "Min-Bill" Brings Oriental $36,500 And "Lash" Does $39,900 at Chicago

Chicago, Jan. 6.

Business was good throughout the loop, with only a couple of exceptions.

One of the biggest thrills for Publix-B. & K. was the success of "Min and Bill," which moved into the Oriental after three weeks at McVicker's. First time such a booking was ever made. House did an excellent $36,500.

McVicker's continued in the money, with "Morocco" proving a sure winner in its first week. "Lightnin'," also in its first week at the Roosevelt, was only fair. "Lincoln," coming into the United Artists after an early run some months ago at the arty Punch and Judy, couldn't last out the holiday week and was yanked.

Punch and Judy, closed by Louis Machat, tried a comeback under the guidance of Max Ascher, but lasted less than two days with "Silver Horde" (Radio).

Studebaker got some coin with its all-German talker, "Two Hearts in Waltz Time," and will hold on for two more weeks. Again proving that there's plenty of dialectians in the midwest who prefer films from their home country.

Estimates for Last Week

Castle (Beck) (299; 35-50-60) "Billy the Kid" (M-G). Had run on wide screen at Oriental to fair trade, and same goes for this tiny spot; $4,100.

Chicago (Publix-B. & K.) (4,000; 50-75-85) "Lash" (FN). Stage show. Junior Durkin, kid feature, in person; did poorly at $39,900; opened and closed on Thursdays; present flicker, "Right to Love" (Par), expected to bring house back to Friday opening by lasting eight days; started excellently.

McVicker's (Publix-B. & K.) (1,865; 50-75-85) "Morocco" (Par). Terrific week at $44,400; shot the works on publicity.

Monroe (Fox) (1,000; 25-40) "Big Trail" (Fox) (2nd loop run). Did well for house, picking it up a grand to good $3,700.

Oriental (Publix-B. & K.) (3,200; 50-75-85) "Min and Bill" (M-G). Stage show. Plenty of smiles, and a welcome change after many uncertain weeks; $36,500.

Orpheum (Warner) (650; 40-60) "Divorce Among Friends" (WB). Not so hot; off to weak $3,100.

Palace (RKO) (2,300; 50-75-85) "Follow the Leader" (Par). Vaude. House is getting quite a few Paramount pictures on turn-downs from Publix circuit, and most of these films have been okay; this one over, with vaude, however, as the big draw, to $23,300; fine.

Roosevelt (Pubix-B. & K.) (1,500; 50-75-85) "Lightnin'" (Fox). Mixed welcome, and just slightly better than fair at the gate; $24,300 opening week; "Outward Bound" (WB) set to replace.

State-Lake (RKO) (2,700; 50-75-85) "Hook, Line and Sinker" (Radio). Lasted two days past the holiday week and reported $27,000 for the stay; quick switch brought in "Charley's Aunt" (Col) Jan. 3.

Studebaker (Insull) (1,200; 50-75-85) "Zwei Herzen en ¾ Takt" (Ufa). First week good; all-German will round out 21 days before scramming; town appears safe for dialect flickers; garnered $9,000.

United Artists (Publix-B. & K.) (1,700; 50-75-85) "Lincoln" (UA). New low at $10,700; fans more interested in sex and murder.

Woods (Jones) (1,200; 50-75-85) "Czar of Broadway" (U). Couldn't last second week; pulled on Dec. 31; at $6,300; "Free Love" (U) current and will do around $16,000.

NEW ORLEANS CLICKS

"Paid" Runs Up $25,000 at Saenger —State $19,000—Orph $13,000

New Orleans, Jan. 6.
(Drawing Population, 500,000)
Weather: Fair

Business came rushing back last week. "Paid" established a 12 months' record for the Saenger and "Hell's Angels," at the State minus vaude, also boosted to a solid gross.

Estimates for Last Week

Loew's State (3,218; 60) "Hell's Angels" (UA). No vaudeville to impede running time or help on draw; $19,000, very good.

Saenger (3,568; 65) "Paid" (M-G). Swell $25,000, including New Year's Eve showing of "Right to Love" (Par); best here in a year.

Strand (1,800; 50) "Passion Flower" (M-G). Not so hot; only $3,300.

Tudor (800; 50) "Sunny" (FN). Couldn't get going and pulled in favor of "Only Saps Work" (Par), which braced week well enough to total $3,800; fair.

Orpheum — "Hook, Line and Sinker" (Radio). Rolled up a nice week for $13,000, though film generally classed as weak.

PROVIDENCE JUST FAIR

Grosses Up, but Not by Much—$12,500 for "Love" and "Hook"

Providence, Jan. 6.

With one or two exceptions all stands pushed ahead on the holiday fever. Best bet for the week was "Paid," Loew's State, which did a fine $25,500. Others didn't climb enough to make it a smash week.

All film houses had midnight shows New Year's Eve and all reported exceptionally fine business for the night.

Estimates for Last Week

Loew's State (3,500; 15-50), "Paid" (M-G) and shorts. Joan Crawford over big here; $25,500 reported; very big.

Majestic (2,200; 15-50), "Just Imagine" (Fox). El Brendel another local bet; close to $13,000, okay.

Paramount (2,200; 15-50), "Right to Love" (Par). Despite ballyhoo, Ruth Chatterton failed to click as she has in previous features; $12,500 just fair.

R-K-O Victory (1,600; 15-50), "Sea Legs" (Par). Slightly over $7,500, low figure for an Oakie feature.

R-K-O Albee (2,500; 15-50), "Hook, Line and Sinker" (Radio). While $12,500 is lower than other features of the two comedians here, figure is good.

Fay's (1,600; 15-50), "Devil With Women" (Fox) and vaude. Plenty of exploitation to boost McLaglen; around $8,000, fair.

CINCY GALLOPS AWAY; ALBEE REACHES $33,500

Cincinnati, Jan. 6.
(Drawing Population, 700,000)
Weather: moderate

New Year's week was big for the downtown picture houses, their combined grosses registering an increase of nearly $20,000 over the previous week. All added midnight shows New Year's Eve and the Albee had four daily performances.

Estimates for Last Week

Albee (R-K-O) (3,300; 35-75) "Remote Control" (M-G) and vaude. Tremendous at $33,500.

Palace (R-K-O) (2,700; 30-50) "Hook, Line and Sinker" (Radio). Excellent on $23,500.

Capitol (R-K-O) (2,000; 30-50) "Right to Love" (Par). Good at $17,000.

Lyric (R-K-O) (1,400; 30-50) "Kismet" (WB). Good at $13,500.

Keith's (Lisbon) (1,600; 30-50) "Renegades" (Fox). Around average, $5,500.

Strand (R-K-O) (1,350; 25-50) "Top Speed" (FN). Normal, close to $5,000.

Family (R-K-O) (1,140; 25-40) "Fighting Thru" (Tiff) and "Clancy in Wall Street" (Ind). Split fair at slightly above $3,000.

"Imagine" and "Paid" Do $5,200–$10,400, L'ville

Louisville, Jan. 6.
(Drawing Population, 500,000)
Weather: Freezing

While most of the houses were light, the Kentucky, downtown second run, had ropes out for "Tom Sawyer. Rather upsetting as the film played to an ordinary take less than a month ago.

All in all, a week of good entertainment, with general increase slight.

Estimates for Last Week

Alamo (4th Ave.) (1,100; 15-25-40) "Princess and Plumber" (Fox). No rave at $3,500.

Brown (Brown) (1,509; 15-25-40) "Charley's Aunt" (Col). Charlie Ruggles ordinary at $3,200.

Mary Anderson (RKO) (1,387; 30-50) "Sea Legs" (Par). Jack Oakie always safe for at least a slight increase; $3,850.

National (Bass) (2,300; 25-35-50) "Sins of Children" (M-G) and "Seeing Double" unit. Stage show good and favored over film; up somewhat to $10,700.

Rialto (RKO) (2,940; 30-50) "The Lash" (FN). Dick Barthelmess is still a draw here; carried to a fair $4,350.

State (Loew) (3,252; 35-50) "Paid" (M-G). Stopped the down-grade and held to a reasonably steady $10,400.

Strand (4th Ave.) (1,865; 35-50) "Just Imagine" (Fox). Rated the best in town; $5,200.

NEWSPAPER HEADLINES

1. "Biggest Event on Calendar of Day Is Supper Dance for Miss Marguerite Brokaw." December 22, RITZ CARLTON.

2. "Brilliant Ball for Miss Barbara Hutton—1,000 Present at Debut—Only the More Exclusive 'Debbies' Were Bidden." December 23, RITZ CARLTON.

Music for the dancing by MEYER DAVIS' augmented ORCHESTRAS.

Dry Exec. Advises Folk Attend Films, $21,000 O. K. for Ind.

Indianapolis, Jan. 6.
(Drawing Population, 450,000)
Weather: mild

Federal prohibition administrator here gave pictures a break on New Year's, ordering the lid on tight and advised that everybody go to a picture show.

All downtown houses added features and acts. The Indiana made a partial comeback with Belle Baker as headliner, this house being the only one boosting prices night of Dec. 31 to $1. Natives won't pay $1 for that type entertainment, even on a holiday. Other houses gave two shows for one price. For the first time in history, the Mutual burlesque house had the SRO sign up.

The Indiana has obtained Winnie Lightner to open its stage star policy. Local theatrical circle is watching the experiment with much skepticism.

Estimates for Last Week

Indiana (Publix) (3,300; 35-50-65) "Going Wild" (FN). Helped by personal appearance of Belle Baker in stage show; business gained over recent weeks but not as hoped; fair at $21,000.

Circle (Publix) (2,600; 25-40-50) "Tom Sawyer" (Par). Drew kids but not paying at 15 cents each; jerked Wednesday for "The Lash" (FN) as special draw for holiday crowd; $11,500.

Loew's Palace (Loew's) (2,800; 25-35-50) "One Heavenly Night" (UA). Fair at $12,800 with "Paid" (M-G) as preview New Year's Eve.

Apollo (4th Ave) (1,100; 25-35-50) "Just Imagine" (Fox). Picked up over recent weeks; good at $7,500.

Lyric (4th Ave) (2,000; 25-35-50) "Part Time Wife" (Fox). Okay; Tom Brown's band held up nearly as well as previous week with big name; good at $12,000.

Ohio (Publix) (1,400; 15-25) "Half Shot at Sunrise" (Radio). Average business at $2,400 on second run.

DRAMA HOPS DENVER UP FOR BIG $27,000

Denver, Jan. 6.
(Drawing Population, 400,000)
Weather: Snow

Scowls were chased away by the business of last week. "Viennese Nights" started poorly, but built as soon as tongues started wagging. Supporting shorts contributed their share. "Paid" was tremendous at the Denver.

Paramount snapped out of it with "Right to Love" on an eight day run. Offerings of Jackie and Jean, on two organs, are building attendance here. The Tabor, with "Just Imagine," did a big leap, too.

Estimates for Last Week

Huffman's Aladdin (1,500; 35-50-75) "Viennese Nights" (WB). Good at $9,000.

Denver (Publix) (2,300; 25-35-65) "Paid" (M-G). Very big, $27,000.

Paramount (Publix) (2,000; 25-35-50) "Right to Love" (Par). Plenty at $12,700.

Rialto (Publix) (1,040; 25-35-50) "Sea Legs" (Par). Above average at $4,400.

Huffman's Tabor (1,900; 25-35-50) "Just Imagine" (Fox). Tied for high at $14,000.

STANDS OFF STORM

New Haven Gives 'Paid' $17,900 and 'Right to Love' $18,800

New Haven, Jan. 6.
(Drawing Population, 300,000)
Weather: Stormy

Grosses showed a comeback. A stormy week-end in this village just too bad as it cuts off trade from surrounding suburbanites who don't get to town other days.

Estimates for Last Week

Roger Sherman (WB) (2,200; 60) "Sunny" (FN). Only fair at $6,000.

Fox-Poli (Fox) (3,040; 65) "Paid" (M-G) and F. & M. Idea. Good draw at $17,900.

Paramount (Publix) (2,353; 65) "Right to Love" (Par) Publix unit. Brought typical Chatterton gross; good at $18,800.

Bijou (Fox) (1,536; 50) "Princess and Plumber" (Fox), "East Is West" (U) and "Big Money" (Pathe) (2 days). Moderate at $4,400.

'LIGHTNIN'' AND 'HOOK' EACH $20,000—SEATTLE

Seattle, Jan. 6.
(Drawing Population, 450,000)
Weather Cool

Dandy spurt all around. Even the third week at the Fox was good, all things considered, for "Min and Bill." But the big shot was "Lightnin'" at the Fifth Avenue, which also was the closing week for Rube Wolf.

Estimates for Last Week

Paramount (Pub) (3,106; 25-35-50), "Along Came Youth" (Par). Dull week; house needs something more than canned sound; stage show and band opens next; $6,900 poor.

Fifth Ave. (Fox) (2,500; 25-60), "Lightnin'" (Fox). Great week; $20,000 very big.

Fox (2,500; 25-60), "Min and Bill" (M-G). Third week and fair at $6,400; house goes into weekly change with prices reduced to 20-30-40.

Blue Mouse (Hamrick) (900; 25-50), "Capt. Thunder" (WB). Had some punch; appeal in title; $5,000 good.

Music Box (Hamrick) (1,000; 25-50), "Viennese Nights" (WB). Did well on $6,000.

Liberty (Jensen-von Herberg) (2,000; 25-35-50), "Top Speed" (FN). Plenty of laughs; $7,200 excellent.

Orpheum (R-K-O) (2,700; 25-60), "Hook, Line and Sinker" (Radio). Comic pair heavily billed; many children, and $20,000 tremendous.

'ANGELS' HANGS UP A MONT'L HIGH, $24,500

Montreal, Jan. 6.
(Drawing Population, 600,000)
Weather Mild

Holiday week gave theatres a boost. Princess had the biggest gross of the year with $24,500 for "Hell's Angels." Turn-away biz nearly every night and matinees capacity. Film is being held a second week.

Palace took place, grossing $17,000 on "Min and Bill." Capitol also up on "Tom Sawyer," $15,000 representing a fair total.

His Majesty's (legit) took to flickers with "Viennese Nights" (WB), and made a fair showing at $9,000. Imperial's double bill faded at $3,500, but hopes to pick up on new policy starting Saturday (3) when double first runs will be inaugurated. Neighborhoods had a good comeback all over the city.

Estimates for Last Week

His Majesty's (CT) (1,600; 50-$1.50), "Viennese Nights" (WB). High press notices and shared in general holiday pick-up; $9,000, good.

Palace (FP) (2,700; 40-75), "Min and Bill" (M-G). Stars big favorites and $17,000, good.

Capitol (FP) (2,700; 40-75), "Tom Sawyer" (Par). Would have been hit of year but for Children's Act barring minors under 16, even with parents; as was, $15,000 fair.

Loew's (FP) (3,200; 40-65), "Fast and Loose" (Par). Snappy vaude and picture fifty-fiftied for $16,000, good.

Princess (CT) (2,300; 35-60). "Hell's Angels" (UA). Biggest hit in months; held over second week; $24,500, house record.

Imperial (FP) (1,900; 25-40), double bill. Faded at $3,500.

Roxy (Ind) (600; 50), "Toute Sa Vie" (French) (2d week). Quite good at $2,000.

Jinx Tails Art House

Chicago, Jan. 6.

New speed record in closing a house goes to the Punch and Judy on its cheap grind try. Opened at a Saturday mat and closed the following evening. "Silver Horde" (radio) the feature.

Second futile attempt to get the house going in its out-of-the-way spot.

PHILLY LEADER $65,000 BIG FOR MASTBAUM

Philadelphia, Jan. 6.

Trade in the picture houses was generally substantial and satisfactory New Year's week. One or two pictures disappointed but most turned in good gains.

The Mastbaum was the easy eader near $65,000 for "Going Wild," plus Benny Rubin on the stage. Gross helped by midnight show New Year's Eve. Figure highly satisfactory but not sensational. The Earle, which also had a midnight show New Year's, turned in a sturdy $27,000 with "Divorce Among Friends" and an ordinary stage show.

Fox had a very auspicious $35,000 for "Sea Legs" plus a conventional Fanchon and Marco show. Keith's got $23,000 with "Sawyer," house also had midnight show but with different picture, "The Right to Love." "Sawyer" was sensational in morning and afternoon but weak at nights, as expected.

Stanley got about $25,000 for "The Lash" and the Boyd $24,000, definitely disappointing for "Kismet." Latter has not clicked here. Same goes for "Outward Bound," a poor choice for a holiday opening, which got a scant $12,000 at the Aldine last week despite plugging.

The Karlton got about $5,000 for "Captain Thunder" and the Arcadia almost that for "Laughter."

Estimates for Last Week

Aldine (1,500; $1.50)—"Outward Bound" (WB). Artistic picture will just manage to limp through two weeks when it is taken off to make way for "Viennese Nights" Thursday; rave notices for "Bound" but fans no likee; claimed $12,000 last week, with help of extra midnight show.

Arcadia (600; 50)—"Laughter" (Par). Another of the critics' pets; fair to middlin' in second downtown showing at this little house; about $4,500.

Boyd (2,400; 35-50-75)—"Kismet" (WB). Otis Skinner always good for real business when he comes here on stage, but different in the films; $24,000 hardly more than fair.

Earle (2,000; 25-65)—"Divorce Among Friends" (WB). At $27,000, very good; midnight show New Year's a riot.

Fox (3,000; 35-50-75)—"Sea Legs" (Par). Jack Oakie popular; $35,000.

Karlton (1,000; 50)—"Captain Thunder." Pretty much of a washout; holidays helped for $5,000.

Keith's (1,800; 35-50-75)—"Tom Sawyer" (Par). "Right to Love" (Par) substituted at New Year's midnight show and went in regularly at 6 o'clock Saturday; $23,000.

Mastbaum (4,800; 35-50-75)—"Going Wild" (FN). Picture deemed ordinary but trade very hot to tune of $65,000; Benny Rubin stage show headliner.

Stanley (3,700; 35-50-75)—"The Lash" (FN). Richard Barthelmess picture disappointed and lasted only week; $25,000.

Stanton (1,700; 25-65)—"Soldier's Plaything" (WB). Harry Langdon comedy not so strong; lucky to get $11,000 and out.

TOPEKA TURNS OUT

$5,400 in "Lightnin'"—Jayhawk's Duo Rolls Up $5,600

Topeka, Jan. 6.
(Drawing Population, 85,000)
Weather: Warm and clear

Biggest night's business ever done in Topeka theatres was placed on record New Year's Eve. Four theatres with a seating capacity of 4,300 were completely filled, standing room given another thousand with more than 2,000 turned away by squads of firemen and police. Biggest crowds attempted to get into the Jayhawk and Isis, where flesh only was announced for the bills.

Estimates for Last Week

Grand (1,400; 50) (Fox). Fans flocked out for "Lightnin'" (Fox); critics panned Rogers for adapting role to himself instead of playing it as written; total $5,400, good.

Jayhawk (1,500; 50) (Fox) "Sea Legs" (Par). Jack Oakie good bet with Topekans, who like light comedy, and the lighter the better; got $2,500; New Year's and "Oh for a Man," last half, brought total to $5,600, very good.

Novelty (1,200; 50) (Fox). Town solidly for Ann Harding and "Girl of the Golden West" (WB) drew $2,400, good.

Isis (600, 35) (Ind). McOwen stock presented "Wild Company" with special vaude; best week in 10 at $1,100.

Tremendous New Year's Dynamites B'way; Roxy $135,700 in 9 Days, Par $103,300—7 Days on 2 Films

New Year's week was a big but freak week for Broadway theatre business. A tornado of gold swept up the stem starting Dec. 31 and reaching its greatest velocity New Year's Eve and the holiday itself. But it also carried on, in many instances over the past weekend.

Practically every theatre was dazzled by the sudden horn of plenty. The only explanation that showmen, who disregard the multitude of theories being advanced on the curb, have to offer is that at last the depression was to be congratulated rather than blamed. It may have been, and probably was, a temporary tipping off of the mantle.

Grosses were inflated to highs of $135,700, a nine day figure for the Roxy, and the Paramount was also definitely up.

Smart showmanship at the Paramount brought its reward in full cream. Pulling out "Tom Sawyer," after it had taken in $45,600 for five days of its second week, "The Right to Love" did $40,200 on the big eve day alone and $17,500 on the holiday. Latter picture is one of those shaping up big for the current week, doing $16,500 Saturday and $14,700 Sunday.

"Shepper-Newfounder," at the Roxy, marked the sudden storm. First seven days got $93,800 while the following 48 hours (Dec. 31-Jan. 1) boosted that $42,000.

The Astor, Criterion and Gaiety all soared. First two with "New Moon" and "Reaching for the Moon" were over $22,000. Colman's "Devil to Pay" also tilted the Gaiety to $20,600, going absolutely clean on three New Year's Eve performances at 8:30, 11 and one a. m.

Of the smaller grinds the Globe stands out with $23,000 for "Charley's Aunt." At $23,000 "Sunny" was just fair at the Strand, but in view of the "take" of the others the figure was disappointing. Mayfair also has done better than the $36,000 "Hook, Line and Sinker" brought in, but that's okay.

Rivoli's $45,600 for six and a half days of "Royal Family's" second week was very good. Picture is holding up currently, getting off to about $17,000 over Sat. and Sun.

First four days of "The Lash" brought the Winter Garden's week up to $34,000. "Mothers Cry" leaving after the first three with $10,600. "Viennese Nights" took $11,700 in its last week at the Warners. "Kiss Me Again" opens there tonight (Wednesday).

Incidentally, the Palace, straight vaudeville, came in for an elephant's share. With $45,600 it broke all previous highs by $7,000. New Year's Eve crowds dashed for the midnite films rather than the nite clubs.

Estimates for Last Week

Astor—"New Moon" (M-G) (1,120; $1-$2) (2d week). Big at $22,700, beating first full week by $5,000.

Capitol—"War Nurse" (M-G) (4,620; 25-85-$1.50). Did fairly at around $65,000. Over $40,000 for "Paid" on week end.

Criterion—"Reaching for the Moon" (UA) (800; $1-$2) (2d week). Broke records here with $22,600; has names that should help.

Cohan—"Birth of a Nation" (Tri) (1,137; 25-50-75) (2d week). Around $6,000 and a few hundred under what it did the first week; BIP's "Night Birds" reported to have done $5,000 over last week end, highest yet.

Gaiety—"Devil to Pay" (UA) (808; $1-$2) (3d week). Great money here for this time in the run with $20,600; consistently clean and not affected by incoming $2 entries.

Globe—"Charley's Aunt" (Col) (1,065; 25-50-75). A little over a week in its run and $23,000; very good.

Central—"All Quiet" (U) (916; 50-75) (2d week). Did around $5,000 in its second week, which isn't bad considering previous bookings in this neighborhood; "Jaws of Hell," a British made, hit a record week end with $2,700.

Mayfair—"Hook, Line and Sinker" (Radio) (2,200; 40-$1). At $36,000 very sweet.

Paramount—"Tom Sawyer" (Par) (3,664; 65-85-$1) (2d week). More money than the Paramount can remember is this $103,300; five days of a second week of "Tom Sawyer" got $45,600, while "Right to Love" slipped in New Year's Eve tolled $40,200 then and $17,500 the following day; last Sat. and Sun. Chatterton got $31,200, add this, together and it gives that $103,300.

Rialto—"Blue Angel" (Ufa) (2,000; 40-65-85-$1) (5th week). Good week at $73,000. "One Heavenly Night" (UA) comes in Friday.

Rivoli—"Royal Family" (Par) (2,200; 40-65-85-$1) (2d week). In six and a half days totaled $45,600; NY Eve midnight show alone stood them up for $5,800; Sat. and Sun. totaled $16,300.

Roxy—"Shepper - Newfounder" (Fox) (6,200; 50-75-$1.50). "Glory" money for Roxy and "Part Time Wife"; $135,700 in nine days.

Strand—"Sunny" (F.N.) (2,900; 25-50-75). Disappointing in view of the other street figures; even below previous week, $23,900.

Warners—"Viennese Night" (WB) (1,100; $1-$2). "Kiss Me Again" (WB) comes in tonight (Wed). Picture going out failed to respond to the Christmas spirit, only $11,700.

Winter Garden—"The Lash" (WB) (1,418; 35-85-$1). The $34,300 represents last three days of Mothers Cry," with $10,600 and first four of the "Lash" at $23,700; Barthelmess picture shaping as a builder.

All Good in Frisco, 'C-K' $24,000 Record, Ital. Version $8,000

San Francisco, June 6.

One record and several near records marked the week among the downtown picture houses, the entire lot hitting a satisfactory money pace. Golden Gate was the record breaker with "Cohens and Kellys in Africa" plus the vaude show. The California, in the first week under its Fox regime, climbed into the big dough class with "Blue Angel."

Not a single house hit a poor gross.

Estimates for Last Week

Fox (5,000; 50-65-75-$1)—"Part Time Wife" (Fox). With Edmund Lowe heavily featured, hit an average stride; but, with the cut-down in overhead, due to the elimination of Fanchon and Marco units, got nice profit at $40,000.

Warfield (Fox) (2,672; 50-65-90)—"Lightnin'" (Fox). Hit better than anticipated; $16,000, good.

Paramount (Publix) (2,698; 35-50-65-$1)—"Right to Love" (Par). In second week tapered off to about normal; close to $17,000, very satisfactory.

California (Publix) (2,200; 35-50-65-$1)—"Blue Angel" (Par). With extra heavy exploitation, and heavy play on Marlene Dietrich, house was packed from the start; business consistent; total around $25,000.

St. Francis (Publix) (1,375; 35-50-90—"Il Segreto del Dottore" (Par). Big Italian population turned out for this one; healthy profit at $8,000.

Orpheum (R-K-O) (2,270; 35-50-65)—"Hook, Line and Sinker" (Radio). Held over four days on second week and kept up pace with about $8,000.

Golden Gate (R-K-O) (2,485; 30-40-50-65)—"Cohens and Kellys in Africa" (U). Box office smash for this house; piled them in at all shows; garnered $24,000, which stands as record.

STATE AND KEITH'S BOTH TOUCH $28,000

Boston, Jan. 6.
(Drawing Population, 850,000)
Weather: Cool

Loew's State furnished the news with its $26,800. "Paid" was the picture. Business jumped.

Met slipped to an inconspicuous $30,900, though it led town. Other smaller Publix homes, particularly Uptown and Olympia, playing "Blue Angel," did remarkable business.

Estimates for Last Week

Met (Publix) (4,380; 50-75)—"Princess and the Plumber" (Fox). Only fair at $20,900.

Loew's State (4,000; 30-40-50)—"Paid" (M-G). Strong at $26,800.

Keith's (R-K-O) (4,000; 35-50-60)—"Hook, Line, Sinker" (Radio). Good for $28,100.

Keith-Boston (R-K-O) (3,000; 50-60)—"Madonna of Streets" (Col) and vaudeville. Oke on $23,000.

Fenway (1,360; 30-60)—"Mothers Cry" (FN). Low, $4,000.

Uptown (1,700; 30-60)—"Blue Angel" (Par). Very good, $14,000.

Scollay—"Sin Takes a Holiday" (Pathe). Good, $17,000.

Olympia—"Blue Angel" (Par). Good, $15,000.

FOX, WASH., SNAPS UP FOR $34,800; BIZ CLIMBS

Washington, Jan. 6.
(Est. White Pop., 450,000)
Weather: cold, stormy

Town staged a nice comeback. Fox got most of the leap with "Tom Sawyer." Place was swamped with kids, and more kids. As elsewhere, nights did not compare with matinee business.

"Kismet," at the Earle, did well with vaude supporting. "War Nurse," at the Palace and a stage show, got plenty while the other Loew house, Columbia with "Hell's Angels," did likewise.

Estimates for Last Week

Columbia (Loew) (1,232; 35-50) "Hell's Angels" (UA). Nice week, and is holding over; $16,000.

Earle (Warner) (2,244; 25-35-40-60-70) "Kismet" (WB) Vaude. Did well, holding up in new high figures with vaude policy; $18,500.

Fox (Fox) "Tom Sawyer" (Par) Stage show (3,434; 15-25-35-60). Real money at $34,800.

Palace (Loew) "War Nurse" (MG) Stage show (2,363; 25-35-40-60-70). Big week for $25,000.

Rialto (U) "Cohens-Kelleys in Africa" (U). In for five days only; about $11,000.

R-K-O (Keith's) "Hook, Line and Sinker" (Radio) (1,875; 35-50). Did right well; $12,000.

Balto. Runs Ahead Of '30 Holiday Week; $26,000 for Century

Baltimore, Jan. 6.
(Drawing Population, 850,000)
Weather: Fair

It was a big New Year's week, beating last year's figures by a substantial margin. And despite a slowing up on New Year's Day. Holiday let-up blamed in part on unprecedented number of gas buggies without new tags. Estimated that at least 100,000 cars were unable to leave garages on the first day of the year.

Maryland theatre tried a big time vaude bill as a week's filler in legit bookings. Century is the only big midtown picture house offering stage shows. The Maryland experiment gives town first straight vaude in a number of seasons.

Another novelty of the week was the shifting of "Blue Angel" from Keith's to the heretofore deluxe Auditorium. House adopted a pop price scale for the engagement. First time it has followed any other theatre. Both Schanberger owned.

Century, with "Passion Flower," beat "It's a Great Life," attraction for the corresponding week last year, while the Stanley, with "One Heavenly Night," matched "Condemned, which was the screen fare last New Year's. Both of the smaller Loew houses, Valencia and Parkway, ran well ahead of last year. Rivoli got a very good, if not sensational, intake with "Truth About Youth."

Estimates for Last Week

Century (Loew) "Passion Flower" (M-G) (3,200; 25-60). Combination of featured players, particularly Kay Francis, had b.o. appeal; appealed to femme fans; biggest week since Thanksgiving at about $26,000.

Stanley (Loew-Stanley-Crandall) "One Heavenly Night" (UA) (3,600; 25-60). Best week in four; neat total of about $21,000, good.

Valencia (Loew-UA) "Going Wild" (FN) (1,500; 25-35). First run for this elevator house got good holiday intake, about $4,500.

Parkway (Loew-UA) "Follow the Leader" (Par) (1,000; 25-35). Got plenty of juvenile mat trade; best of season at $5,500.

Rivoli (Wilson Amus. Co.) "Truth About Youth" (Par) (2,000; 25-60). Carried a flapper appeal and got 'em for the mats; traditionally tough for this off-the-main stem house; about $8,500; very good.

New (M. Mechanic) "Part Time Wife" (Fox) (1,400; 25-50). Good holiday trade; came in Christmas, so got a nine-day run; near $13,000, okay.

Keith's (Schanbergers) "Hook, Line and Sinker" (Radio) (opened New Year's Eve) (2,500; 25-50). "Blue Angel" moved to Auditorium Wednesday and comic got holiday trade; New Year's Eve take exceptional; line in the comes-the-dawn hours and police reserves called; $16,000 reported, and excellent.

Auditorium (Schanbergers) "Viennese Nights" (WB) (1,500; 50-$1). Musical held over and biz continued pretty fair; say $5,000. "Blue Angel" (Par) succeeded on Friday.

New M-G Scenarists

Two additions to the Metro scenario staff in the east are Aurania Rouvrol and Roger Fredinand.

Miss Rouvrol wrote the play, "Skidding." Fredinand is a French writer.

TACOMA BRIGHTENS

'Morocco' $7,600 at B'way and Orpheum Hits $5,400

Tacoma, Jan. 6.
(Drawing Population, 125,000)
Weather: Good

Good features ruled and with town perking up on employment news, the week was in fine form.

Estimates for Last Week

Broadway (Fox) (1,500; 25-60) "Morocco" (Par). Dietrich the main draw and liked; Clem Pope here as new city manager for Fox-West Coast; $7,600, great.

Orpheum (R-K-O) (1,500; 25-35-50) "Hook, Line and Sinker" (Radio). Announced vaude to return next on split week plan; A. A. Erickson, new R-K-O manager, here; dandy week for $5,400.

Rialto (Fox) (1,250; 25-35-50) "Tom Sawyer" (Par). Not strong at $2,500.

$34,100 Drama Tops Comedies as Minn. Enjoys a Big Week

Minneapolis, Jan. 6.
(Drawing Population, 500,000)
Weather: Favorable

Business boomed the past week in a manner that, for the moment at least, drove away all depression fears. Helped by special shows New Year's Eve and the extra holiday, grosses revived memories of the good old days.

Most of the showhouses were fortified with strong attractions, with comedies predominating, but the smash hit was made by a drama, "Right to Love." This film gave the Minnesota one of its best weeks in months. "Just Imagine," "Hook, Line and Sinker" and "Sunny" were other pictures to have tonic effects on the Century, Orpheum and State box offices.

"Ex-Flame," at the Seventh Street, failed to land as expected, and, after only a half week, made room for "Man to Man," which finished the week. Following seven days at the Orpheum, "Hook, Line and Sinker" moved over to the Seventh Street for another week in the loop at the same prices but sans vaudeville.

Estimates for Last Week

Minnesota (Publix) (4,200; 75) "Right to Love" (Par) and Publix unit. Ruth Chatterton a big draw here; conflicting opinions on picture; $34,100, big.

Century (Publix) (1,600; 75) "Just Imagine" (Fox). El Brendel strong magnet here and helped to keep turnstiles clicking; around $13,300, good.

State (Publix) (2,200; 60) "Sunny" (FN). Picture failed to set town afire, but Miss Miller is box office asset; near $10,200, okay.

Orpheum (RKO) (2,890; 50) "Hook, Line and Sinker" (Radio) and vaude. Wheeler and Woolsey cards in this burg; picture liked and vaude satisfied; around $16,000, big.

Seventh Street (RKO) (1,400; 50) "Ex-Flame" (Tiff), first half. Didn't show so much at about $2,000; "Man to Man" (WB), last half, and just so-so; about $2,500 with midnight show, fair.

Lyric (Publix) (1,300; 40) "Sea Legs" (Par). Well liked and Jack Oakie's name stimulated; nearly $6,000; okay.

Aster (Publix) (900; 35) "Lady's Morals" (M-G). Didn't go for this one very hard; around $2,000, fair.

Grand (Publix) (1,100; 35) "Scotland Yard" (Fox), first half; "Big Trail" (Fox), last half. Second loop runs; about $3,500; big.

PROCTOR'S NEW HIGH IN NEWARK, $29,000

Newark, Jan. 6.
(Drawing Population, 850,000)
Weather: Fair

Holiday week mostly good. New Year's Eve shows packed at varying scales. Neighborhoods also did fine business.

Estimates for Last Week

Branford (WB) (2,350; 25-50-65), N. Y. E. $1) "Sunny" (FN), stage show. Good enough at $25,000.

Capitol (WB) (1,200; 15-25-35-50) "Just Imagine" (Fox). Poor at $2,400.

Little (Newark M. P. Guild) (299; 35-60) "Dich Hab' Ich Geliebt." Returned once too often; $900, bad.

Loew's State (2,800; 25-35-50, N. Y. E. 75-$1) "Min and Bill" (M-G) and vaude. Fine at $25,000.

Mosque (WB) (3,281; 25-50-65, N. Y. E. $1) "Divorce Among Friends" (WB). Light at $14,000.

Proctor's (RKO) (2,650; 25-40-50-60, N. Y. E. 75-$2) "Hook, Line and Sinker" (Radio) and vaude. Broke house record at $29,000.

Pitt's Big Wk., Penn and Stan. Divide $69,000

Pittsburgh, Jan. 6.
(Drawing Population, 1,000,000)
Weather: Fair

Smiles all over last week. Holiday grosses piled up profits almost without exception. New Year's Eve shows in the first runs were capacity everywhere, though those totals aren't included in the following estimates.

Penn led the town with "Paid" and $36,750. Joan Crawford invariably box-office here and this one, despite lukewarm notices, no exception. Stanley jumped back into big dough with "Going Wild" at $32,000, and "The Bat Whispers," at the Aldine, helped by nice exploitation and a big screen, clicked off a good $10,500.

"Tom Sawyer," at the Fulton and Sheridan Square, a natural for the kids and holiday week found the mats capacity from opening. Evenings, however, off a bit. Enright, in East Liberty, mopped up with "Princess and Plumber" at $16,000, and Harris jumped with vaudfilm to $7,250. Only off week was experienced by the Warner with "Kismet," Skinner costume drama, hardly bettering $9,000.

Estimates for Last Week

Aldine (Loew's) (2,000; 35-50) "Bat Whispers" (UA). Helped by nice exploitation and novelty of big screen; slightly more than $10,000, good.

Enright (WB) (3,700; 25-35-60) "Princess and Plumber" (Fox). At $16,000 this site's best in months; figure represents plenty of dough, even in this big seater; overhead is light.

Fulton (Shea-Benham) (1,750; 10-25-35-50) "Tom Sawyer" (Par). Phenomenal afternoons; heavy splurge in dailies and rave notices also worked up interest; over $10,000, excellent.

Harris (WB) (1,800; 10-20-30-40) "See America Thirst" (U) and vaude. Plenty okay at $7,250; probably a high mark for this stand since its recent return to vaudfilm; five acts.

Penn (Loew's-UA) (3,300; 25-35-60-75) "Paid" (M-G). A natural, especially with Joan Crawford, who means business in this burg; flirted with $37,000, great.

Sheridan Square (RKO) (1,500; 15-25-35-50) "Tom Sawyer" (Par). Day and date with downtown Fulton and turned in a sizzing $7,000; mats also great and evenings proportionately good.

Stanley (WB) (3,600; 25-35-60) "Going Wild" (FN) and Ed Lowry on stage. Fine at $32,000; this site building steadily and out of the red now for some weeks; healthy sign.

Warner (WB) (2,000; 25-35-50) "Kismet" (WB). Holiday crowds didn't go for costume; $9,000 just fair.

MICHIGAN $56,200 AND FOX $40,250—DETROIT

Detroit, Jan. 6.

Business for all. After three frail weeks it was like money from home. Standees all over town and a new house record for attendance at the Fox. There must have been at least $150,000 more in the total gross than any week since Labor Day.

The Michigan was up in the money again with $56,200 on "Paid." The Fox depended on a great show with 700 kids taking part for an attendance of 155,000 admission and $40,250.

Estimates for Last Week

Michigan—"Paid" (M-G) (4,445; 35-50-75). Joan Crawford has about the biggest natural draw of any actress in this city; well liked vehicle meant plenty for everybody; $56,200 in seven and a half days.

Fox—"Princess and Plumber" (Fox) (5,100; 15-25-50-75). Big stage show with 700 kiddies taking part meant all the relatives. Midnight New Year's Eve. Show meant additional money at a 75-cent scale; total for the week $40,250.

Fisher—"The Perfect Fool" (Par) (2,300; 35-50-75). Held up with others to very good week at $27,200.

R-K-O Downtown—"Hook, Line and Sinker" (Radio) (2,700; 15-25-50). Played to fair business at $18,500.

United Artists—"One Heavenly Night" (UA) (3,300; 35-50-75-90). Class attraction played to nice business, but nothing to warrant over two weeks; $14,400.

Paramount—"Morocco" (Par) (3,300; 35-50-75). Big bally on this one for the new star; $30,800 not exceptional in lieu of holiday.

'Part Time Wife' Shoves State In Front at $27,000—Pan Up For $17,000—'Cohens' $16,000 Big

Los Angeles, Jan. 6.
(Drawing Population, 1,500,000)
Weather: Fair

Following a poor holiday week, business spurted strongly all over town, helped generally by the New Year's Eve extra shows plus the post-holiday boom. All houses showed better figures than for many weeks.

"Lightnin'" opened smartly, getting $13,000 on its first four days commencing New Year's matinee and dispensing with the $5 calciums at the Carthay. "Part Time Wife," at the State, on $27,000, is lusty, as is $16,000 for "Cohens and Kellys in Africa" at the R-K-O. The sister Orpheum, with "Hook, Line and Sinker," on its final week topped the preceding stanza, due to three extra on the holiday eve. All houses had made institutional bids for holiday eve patronage, with trailers far in advance, and they benefited accordingly. Indicated the revelers' desire for popular-priced whoopee.

The recovery of "Morocco," helped of course by the extra holiday frolics, is likewise noteworthy, in that it almost doubled the preceding week's gross clocking over $20,000. This means that "Trader Horn" is even more indefinite, depending strictly upon what the Paramount picture does.

Estimates for Last Week

Carthay Circle (Fox)—"Lightnin'" (Fox) (1,500; 75-$1.50) (1st wk). Under $13,000 first four days; okay start.

Chinese (Fox)—"Morocco" (Par) (2,028; 50-$1.$0) (6th wk). Over $21,000, big; fifth week was only $11,000.

Criterion (Fox)—"Paid" (M-G) (1,600; 25-75) (4th-final wk). Just $8,500 on the blowoff week; "Man Who Came Back" (Fox) starts Jan. 7.

Egyptian (UA-Fox)—"Feet First" (Par) (1,800; 20-65). At $6,500 okay here; above recent average.

State (Loew-Fox)—"Part Time Wife" (Fox) (2,024; 25-$1). Very strong at $27,000.

Orpheum—"Hook, Line and Sinker" (Radio) (2,270; 50-75) (2d wk-final). Rated fair, $15,000.

Pantages (Fox)—"Sin Takes a Holiday" (Pathe) (2,700; 20-40-65-90). On $17,000 much better than house has been doing for weeks; picture disappointed when first run downtown, so stage show deserves some credit.

Paramout (Publix)—"Right to Love" (Par) (3,595; 25-75) (2d-final wk). Held over and good at $22,000.

R-K-O—"Cohens and Kellys in Africa" (U) (2,950; 30-65). Big at $16,000, considering no extra shows; any Cohen and Kelly combination always goes locally. "Madonna of the Streets" (Col), estimated last week at over $14,000, wound up with over $17,000, including a show which was tacked on New Year's Eve.

United Artists (Pub-UA)—"One Heavenly Night" (UA) (2,100; 25-$1) (2d wk). Bad at around $8,000.

Downtown (WB)—"The Lash" (FN) (1,800; 50-75) (2d-final wk). Just fair at $13,000; picture is not a holdover for a house like this.

Hollywood (WB)—"The Lash" (FN) (2,756; 25-75) (2d-final wk). At $7,500 not bad for holdover here; figure is for three and a half days; "Outward Bound" (WB) opened Dec. 5 at $2 reserved seats and grind for 11 days, when "Going Wild" day and dates both Warner houses.

$13,000 COLUMBUS TOP, 2 HOUSES NICK $12,000

Columbus, O., Jan. 6.
(Drawing Population, 475,000)
Weather Good

New Year holiday business was way over the top despite that the 17,000 student population from city's colleges was absent.

Comedy got the biggest call with both the Broad and Palace getting best play in weeks.

Estimates for Last Week

Palace (Keith), "Hook, Line and Sinker" (Radio) (3,000; 25-50). Took $12,000, which should be hard to beat.

Broad (Loew's), "Min and Bill" (M-G) (2,500; 25-50). Near record at $12,500.

Ohio (Loew's), "DuBarry" and stage show. Good at $12,000.

Grand (Neth's), "Sunny" (FN) (1,100; 25-50). Better than fair with $4,000.

Majestic (Keith's), "Easy Money" and "Boudoir Diplomat" (U) (split week) (1,100; 15-30). Extra good with $3,700.

'LIGHTNIN'' CLOSE TO RECORD AT $23,000

Portland, Ore., Jan. 6.

Last week of the old year got results, and not maybe. Two houses waited for the homestretch before chalking up their top scores. Fox Broadway clicked with "Lightnin'" for the biggest week of that year.

United Artists ran over New Year's holiday in its fourth week of "Hell's Angels," and registered biggest score with that picture for any shown in 1930. Orpheum plugged "Hook, Line and Sinker" and scored a big week for the holiday trade.

Publix Paramount and Rialto listed only a five-day week as the tail end of Publix northwest operation. Both houses changed opening days, and start the new year under the Fox banner, with F. & M. stage shows going into the Paramount.

Fox operation of Paramount-Rialto started tremendously. Records likely to go this week.

Estimates for Last Week

Broadway (Parker-Fox) (2,000; 25-60)—"Lightnin'" (Fox). Clicked for biggest week of year; $23,000 just under town record.

Paramount (Publix) (3,500; 25-50)—"Along Came Youth" (Par). Did poorly; last five days of Publix operation; $5,500.

Orpheum (R-K-O) (2,000; 25-60)—"Hook, Line and Sinker" (Radio). Well exploited and had great week; also vaude; $19,000.

United Artists (Parker-Fox) (1,200; 25-60) (4th week)—"Hell's Angels" (UA). Did well; longest run of year and closed; $7,000.

Rialto (Publix) (2,000; 25-50)—"Going Wild" (FN). Program comedy in five days only $2,600, bad.

Music Box (Hamrick) (2,000; 15-35)—"Captain Thunder" (WB). Better exploited than usual, and biz improved some; $4,500.

Dufwin (Dufwin Co.) (1,400; 25-$1.25)—Legit stock did "She Walked in Her Sleep," and good enough around $6,000.

$28,200 K. C.'S BEST, AND MIDLAND $22,000

Kansas City, Jan. 6.

With all theatres playing Santa Claus to their followers, the customers returned the compliment and gave the managers heavy attendance.

Mainstreet, with "Hook, Line and Sinker" and a fast-moving stage show was capacity at most of its shows, and wound up the old year in grand style. Loew's Midland had "Paid," with Kansas City's Joan Crawford,and how the customers flocked! The Royal also offered a local fav, Buddy Rogers, in "Along Came Youth."

At the other Publix, the Newman, "The Right to Love" did well. The Royal was the only one of the downtowners to pass up the New Year's Eve extra show.

Estimates for Last Week

Loew's Midland—"Paid" (M-C) (4,000; 25-50). Given nice publicity and with star performer Kansas City girl, it all helped; schedule arranged for six shows daily, and results were great; $22,000.

Mainstreet—"Hook, Line and Sinker" (Radio) (3,200; 25-35-50-60). Stage show headed by Jack Osterman, but local act, Marie Kelley Kiddie Revue aided, too; $28,200.

Newman—"Right to Love" (Par) (1,890; 25-35-50-60). Starting Christmas Day, picture got dandy break and turned in real profit; $15,000.

Royal—"Along Came Youth" (Par) (840; 25-50). Publix usually gives Buddy Rogers picture to Newman; business was satisfactory; like the Newman, house opened picture Christmas Day, and that helped; $3,800.

Pantages—"Reno" (2,200; 25-50)—Well received, with five acts; $6,000.

Censor Fees Drop

Ottawa, Jan. 6.

Starting with the new year film censorship fees were materially reduced for the picture exchanges of Ontario, the hint being given by the government that the saving in these charges should be passed on to the exhibitors.

Charge for censoring United States films was reduced from $10 to $6 per reel, while British films are being examined for $3 per reel, as compared with the previous rate of $6.

1st Runs on Broadway

(Subject to Change)
Week of Jan. 9

Paramount—"Gang Buster" (Par).
Roxy—"Man Who Came Back" (Fox).
Globe—"Man From Chicago" (B.I.P.-Col.).
Capitol—"Paid" (M-G-M).
Rivoli—"Royal Family"
Strand—"Little Caesar" (WB).
Winter Garden—"The Lash" (WB).
Rialto—"Blue Angel" (Ufa).
Mayfair—"Criminal Code" (Col).
Cohan—"Almost a Honeymoon" (B.I.P.).

Week Jan. 16

Paramount—"No Limit" (Par).
Roxy—"Dracula" (U).
Capitol—"Reducing" (M-G-M).
Rivoli—"Royal Family" (Par).
Strand—"Kismet" (WB).
Winter Garden—"The Lash" (WB).
Rialto—"One Heavenly Night" (UA) (15).
Mayfair—"Cimmaron" (Radio).

$2 Pictures

"Kiss Me Again" (WB) (Warners).
"New Moon" (M-G-M) (Astor).
"Devil to Pay" (UA) (Gaiety).
"Reaching for Moon" (UA) (Criterion).

Hollywood Bulletin

(Continued from page 4)

Con Maffie, from the Paramount, Portland, replaces.

Mike Marco will stick on the Coast until S. L. Rothafel takes definite leave of the Roxy.

Frank Kibbee, who played the lead in the stage "Torch Song," will duplicate the job for Henry Duffy here. Currently, he is in "Cavalier of the Streets" for Par. He will also lead in the picture version of "Torch Song" for Metro.

Society of Motion Picture Engineers will hold its spring convention here May 25-28. The Academy has been asked to join the convention and make it a joint affair.

Jack Rantz, former division manager at Santa Ana, will return to that organization as manager of the Westlake, L. A. R. Newman, formerly at the Westlake, replaces Fred Campbell at the Uptown.

Oliver Morosco's "Between the Covers" folded at the Biltmore after one week. Original plans to take the piece to New York are off.

WB reopens the Embassy, San Francisco, with the world premiere of "Illicit."

New Year's Eve show at the Paramount almost ended in a riot call when a drunk shot off a revolver three times.

Metro is blaming its writers for the news leaks around the studio. May put a clause in contracts as a preventative.

Writers-Wampas are planning a joint frolic for sometime in February.

Youthful contract players at the major studios, signed on the chance that they might develop, are being shoved into mob scenes with the hope that they'll squawk. Then it's the door.

Osso Film Looks Good

Paris, Dec. 27.

Osso's first production "Arthur" was trade shown at the Moulin-Rouge, a considerable number of non-professionals attending, enabling a fair estimation of public reaction. Picture, due to good scenario and good acting of the popular star, Boucot, sure to gross.

Osso's production schedule is based on the idea of making film-ization of literary and stage hits endorsed by local trade as giving releases advance publicity.

Beltone Bankruptcy

Hollywood, Jan. 6.

The Beltone Corp., independent sound equipment manufacturers, has consented to be thrown into bankruptcy by three creditors claiming $88,000 in loans.

Comparative Grosses for December

Table of grosses during December for towns and houses listed as previously reported weekly. Where title and gross of picture omitted, frequently is "sex" film or picture played in "sex" film style for that week.

NEW YORK

	Dec. 6	Dec. 13	Dec. 20	Dec. 27
CAPITOL High..$109,286 Low.. 30,000	"Min and Bill" $62,500 (2d week) Stage Show	"Remote Control" $64,400	"Way for a Sailor" $50,000	"Passion Flower" $56,000
PAR-AMOUNT High..$95,000 Low... 49,100	"Fast and Loose" $52,100 Stage Show	"Follow the Leader" $58,500	"Only Saps Work" $66,400	"Tom Sawyer" $67,300
ROXY High..$173,658 Low.. 59,800	"Lightnin'" $94,700 (1st week) Stage Show	"Lightnin'" $66,000 (2d week)	"Free Love" $71,700	"Middle Watch" $36,700 (5 days)
STRAND High..$81,200 Low... 15,000	"College Lovers" $16,000 All Sound	"Scarlet Pages" $22,000	"Truth About Youth" $21,100	"Widow from Chicago" $26,600

CHICAGO

	Dec. 6	Dec. 13	Dec. 20	Dec. 27
CHICAGO High..$71,300 Low... 30,000	"Tom Sawyer" $49,900 Stage Show	"Just Imagine" $41,000	"Paid" $54,000	"Part Time Wife" $30,000 (6 days) (Low)
McVICKER'S High..$53,000 Low... 13,000	"Feet First" $19,800 (2d week)	"Min and Bill" $39,800 (1st week)	"Min and Bill" $24,500 (2d week)	"Min and Bill" $19,500 (3d week)
MONROE High..$12,500 Low... 2,700	"East Is West" $3,700	"Check and Double Check" $4,800	"Wedding Night" $3,300	"Cat Creeps" $2,700 (6 days) (Low)
ORIENTAL High..$52,500 Low... 20,000	"River's End" $29,800 Stage Show	"Billy the Kid" $31,400	"Passion Flower" $25,300	"Paid" $32,300
ROOSEVELT High..$36,500 Low... 8,500	"Life of the Party" $16,900 (2d week)	"Life of the Party" $11,000 (3d week)	"A Lady's Morals" $20,250 (1st week)	"A Lady's Morals" $10,600 (2d week)
STATE-LAKE High..$45,300 Low... 15,200	"Sin Takes a Holiday" $25,100	"Her Man" and "Sin Takes a Holiday" $18,900	"Her Man" $18,000	"Free Love" $15,200 (New low)
UNITED ARTISTS High..$38,700 Low... 11,000	"Hell's Angels" $34,300 (2d week)	"Hell's Angels" $26,300 (3d week)	"Hell's Angels" $20,100 (4th week)	"Hell's Angels" $18,000 (5th week)

LOS ANGELES

	Dec. 6	Dec. 13	Dec. 20	Dec. 27
EGYPTIAN High..$14,000 Low... 2,800	"Derelicts" $4,500	"Fast and Loose" $3,000	"Billy the Kid" $3,600	"Scotland Yard" $4,500
LOEW'S STATE High..$48,000 Low... 15,600	"War Nurse" $25,000	"Holiday" $25,000	"Princess and Plumber" $23,000	"Reducing" $30,000
PAR-AMOUNT High..$57,800 Low... 15,000	"Only Saps Work" $16,000	"Along Came Youth" $15,000 (Low)	"Follow the Leader" $15,000	"Right to Love" $30,000
UNITED ARTISTS High..$38,700 Low... 6,000	"Lottery Bride" $9,000	"Lincoln" $6,000 (1st week) (New low)	"Lincoln"	"One Heavenly Night" $15,000
WARNER'S DOWN-TOWN High..$38,800 Low... 9,000	"Doorway to Hell" $18,000 (2d week)	"A Soldier's Plaything" $12,000	"River's End" $14,000	"The Lash" $15,000
WARNER'S HOLLY-WOOD High..$37,300 Low... 10,000	"Doorway to Hell" $14,000 (2d week)	"College Lovers" $12,000	"River's End" $12,000	"The Lash" $23,000

SAN FRANCISCO

	Dec. 6	Dec. 13	Dec. 20	Dec. 27
WARFIELD High..$48,000 Low... 8,200	"Hell's Angels" $36,000 (1st week)	"Hell's Angels" $25,000 (2d week)	"Hell's Angels" $12,000 (3d week)	"Hell's Angels" $14,000 (4th week)
PAR-AMOUNT High..$36,000 Low... 6,200	"Fast and Loose" $17,000	"Follow the Leader" $14,000	"Along Came Youth" $10,000	"Right to Love" $29,000
CALI-FORNIA High..$34,000 Low... 6,200	"Going Wild" $13,000	"Man to Man" $10,000	"Lottery Bride" $12,000	"Bat Whispers" $20,000
ST.FRANCIS High..$23,300 Low... 3,000	"Extravagance" $6,000	"Third Alarm" $6,500	"A Soldier's Plaything" $5,000	"Tante Sa Vie" $5,000
EMBASSY High.. Low..				

SEATTLE

	Dec. 6	Dec. 13	Dec. 20	Dec. 27
PAR-AMOUNT High..$26,000 Low... 5,950	"Sea Legs" $6,400 Stage Show	"Morocco" $7,900	"Derelict" $5,950 (New low)	
MUSIC BOX High..$17,000 Low... 3,500	"Bat Whispers" $6,500	"Hell's Angels" $8,000 (1st week)	"Hell's Angels" $4,000 (2d week)	
FIFTH AVE. High..$26,000 Low... 8,500	"Just Imagine" $17,400 Stage Show	"Oh, for a Man" $12,800	"Princess and Plumber" $11,600	
BLUE MOUSE High..$16,000 Low... 3,000	"Third Alarm" $3,000 (Low)	"Big Money" $3,000	"Man to Man" $900 (3 days)	
ORPHEUM High..$32,000 Low... 6,500	"Pay Off" $10,100 Vaude	"Sin Takes a Holiday" $10,000	"East Is West" $8,600	

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7 NEWSREELS FOR NEW YEAR

M.P.T.O.A. and Allied Merge Cold; Too Much Payroll Stuff—Chi Meeting

The big family idea of indie exhibs is reported to have blown up, and with it probably most of the chances for a uniform booking contract.

Money, according to knowing advices, is responsible for the presumed collapse of the proposed M.P.T.O.A.-Allied merger. Too many people trying to get on the payroll of merged indie organization interests is declared responsible for the signing off of further pow-wows of indie factions.

The Motion Picture Theatre Owners of America, should it take on what is left of Allied Exhibitors, will find itself without its main support, the affiliated theatre members. The affiliated folk, all members of the Hays organization, are agreeable to paying salaries to a merged indie organization interest, but not the dough that is the price of Allied's surrender.

Unknown to some of his other lieutenants, according to some who were vitally interested in the conferences of Lightman and Myers prior to Xmas, Myers is said to have called a meeting in Chicago last Saturday (3) for the specific instance of insuring peace. Myers is also credited by interested parties with having had the same motive when he sent out a mimeographed statement to the trade papers and Allied members treating very lightly the possibility of a "merger" and emphasizing that it was at the behest of a third party that he came to New York at all.

The reports that the outcome at Chicago "smashed" any chance of a get-together of Allied and the M.P.T.O.A. were known Monday morning in several quarters, including those of an exhibitor leader.

On the matter of the uniform contract, which Myers is accused of having held as a club above the producers until the U. S. Supreme Court agreed with him and threw it out, there is a feeling in producer circles now that an individual contract formula is just as effective. In this respect one of the greatest fears, that of arbitrating under miscellaneous forms, has been quieted. Producers, it is reported, have found that when the exhib agrees any kind of a contract can be adjudicated out of court.

Chicago, Jan. 6.

Scheme, understood to have been started by Oscar Hanson, for the consolidation of Allied States and the M.P.T.O.A. was knocked cold when the Allied national board of directors, in a meeting here Sat. (3), unanimously voted to reject the proposal.

Get-together of Allied leaders was called by Abram Myers, who came into town for the second time since the organization of the exhibitor group. Every district, except west coast, was represented, making a gathering of 28 directors.

Meeting also voted to call a national convention of independent theatre owners to be held in Chicago Feb. 10-11. This will be the first national convention of Allied.

Understood that the question of a national advertising campaign was also considered but was not voted upon, and was left for discussion at the national convention next month. Allied is known to be anxious to set itself in with the public.

This consciousness to be secured through national newspaper advertising, pluggers, trailers, 24-sheets, etc. An emblem has been selected as representative of the Allied theatres, and will be displayed over the box office at each Allied house and flashed on the Allied screens.

Idea of the campaign is to stress the independent vs. circuit angle, with the tone of the entire exploitation scheme to be something like: "Go to Allied Home-Owned Theatres and Protect Your Interests."

Only "Blind" Part Cast By Eric Is Himself

Hollywood, Jan. 6.

Eric Von Stroheim is having difficulty casting "Blind Husbands," which former silent he is remaking for Universal.

The only player the director is sure of is himself, as he will be in the picture which he made originally 12 years ago for U.

TRIO AS BOARD ON OFF COLOR ADVERTISING

A procedure almost as involved as the judiciary system of the land is being brought into play by the Hays Organization to stem salacious advertising. In the final analysis it rests with the producer boss, himself. Repeated violations and he will be summarily rebuked in private by brother members of the Hays directorate. This is the capital punishment.

Hays men will in future call attention to advertising copy which they consider off color. If the advertising director disagrees and repeats the offence, the appellate division of the code of advertising will be called into session. These three men have been picked according to the order of signatures approving the code. The first three are Glenn Allvine (Fox), Howard Dietz (M-G-M) and Charlie McCarthy (Par).

If any of the three is a "defendant," than a fourth on the list will be selected to sit in judgment.

Warners Open 1,400 Seat Cafe as Six Films Start

Hollywood, Jan. 6.

New Warner Burbank studio restaurant opened yesterday (Monday) when the lot went into simultaneous production on six new pictures. Restaurant, under the management of Herb Sanborn, seats around 1,400.

Pictures due to go into production right away include "Svengali," with Barrymore; "Devil was Sick," Frank Fay; "Party Husband," Dorothy MacKaill; "Red Hot Sinners," Winnie Lightner; "Big Business Girl," Loretta Young, and an untitled film starring Richard Barthelmess.

Fox's Idle Week

Hollywood, Jan. 6.

Aside from the Spanish version of "Man Who Came Back," Fox is minus production activity until Jan. 15.

At that time two features go into work.

BLACKMER AT METRO

Hollywood, Jan. 6.

Sidney Blackmer, immediately upon his arrival at the First National lot, was borrowed by Metro to play opposite Marion Davies in "It's a Wise Child." This is her next following "Bachelor Father."

A. E. Carew will replace Blackmer in "Maltese Falcon" (FN) for which he was originally scheduled.

FN Borrows Margie

Hollywood, Jan. 6.

Marjorie White has been borrowed from Fox by First National to play opposite Joe E. Brown in "Broadminded." Filming starts Jan. 15.

Ona Munson is also in this picture.

OWN SERVICE FOR ALL BIG CIRCUITS

WB-Hearst Tie-in, Also "Literary Digest" and Educational—Latter to Have Announcer — Hearst Will Produce, WB Distribute According to Reports—Kinograms Out

IS REVERSE TREND

Negotiations are underway which will witness every important picture company in possession of its own newsreel before another six months have elapsed. Seven newsreels will be the total.

The new ones, negotiations for which are now underway, are a Warner-Hearst. hook-up. and. a "Literary Digest"-Educational get together.

A cry during the past year has been that the industry is overnewsreeled. Now, the trend indicates just the opposite. The peculiar position of the newsreel, and the nature of its commodity, puts it on the same plane in the theatre as copy in a newspaper. It must be fresh news and second runs in any of the big houses will not do according to latest arguments.

As Paramount has been partial to its Publix houses with its own newsreel, so has Fox Movietone given Fox theatres the break. Along this line the same goes for Hearst-Metro in Loew theatres and Pathe in R-K-O houses. Universal, without theatre representation of its own to speak of, is pointed out as the only reel where independents and outsiders have had a chance for first run.

"Digest's" Ballyhoo

Universal's move to be 100% independent, thereby breaking away from Kinograms, the Educational reel which was in the original combination, is seen as directly responsible for the fostering of the "Literary Digest" (publication) move. The latter service will be announced within another two weeks it is reported. Educational will distribute and the reel will carry the title of the magazine. It is learned that the "Digest" will ballyhoo the reel to its readers.

Warners has been associated several times during the past two years with newsreel ventures. Courtlandt Smith, shortly after the break with Fox, was in frequent consulation with W. B. Economic reasons prevented the closing of

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13 Month Calendar Idea Growing Within Film Industry—Loew Using It for Years and R-K-O May Adopt

Movement to change the fiscal calendar year of the film industry to the 13-month basis seems slowly getting under way. It's in line with the general movement fostered by George Eastman, since adopted by Loew's, and now in swing among other industries.

Instead of the present 12-month year of unequal quarters, the 13-month year may be adopted generally in films to permit equal monthly periods of 28 days each or an equal four weeks.

Loew's has been using this system for years although generally unrecognized by the trade except for executives and others financially interested. More recently, however, the subject has come under discussion in various companies. It is now possible that other film companies may follow. Hitch apparently is in no other company, being willing to take the plunge.

It is known that the calendar change to 13 months has been broached at R-K-O. Other firms are admittedly aware of the idea, but all appear to be waiting until the entire picture industry moves concertedly.

Should this happen the film biz would be the first industry to be so generally aligned. From the R-K-O angle there is the backing of General Electric and General Motors, both of which are understood to be on the 13-month basis.

World Conference

What gives the proposal some weight is that it comes at a time when a world movement for the idea is preparing for a meeting on the question at Geneva in May. This meeting is for the preparatory committee on the 13-month system. World conference on the subject is to be held in October under auspices of the League of Nations which will use for that purpose the machinery of a standing organization. It is known as the General Conference on Communications and Transit.

There are at present, by official count, 118 companies in the U. S. utilizing the 13-month system. No industry as a whole, however, has subscribed thus far. The international aspect of films is of special note should the picture industry adopt the new calendar and it would undoubtedly be an impressive wedge for supporters of the plan, it is thought.

Those companies accepting the new idea are described as having done so for business reasons. It allows a comparison month by month with no overlapping Saturdays and Sundays. Latter complicate statistical systems and make for some months being figured greater or smaller in biz according to the number of days in the month. At the same time these overlapping week-end days add salary and overhead costs to certain months not found in others.

Summer Months

While it is not generally believed that the 13 months calendar will net greater financial results, contention is that it allows a more reasonable and just system by which to transact business and make financial comparisons. The summer months for instance are admittedly off biz periods. Loew's overtakes this period by discounting fixed charges for these three months and the company travels along on a 40-week overhead year.

The 13-month calendar means dropping one day from the present fixed calendar of 365 days and two on leap years.

Every seven years, however, one full week is gained, which means that at the end of 28 years the calendar may eventually bring the full year to an actual 13 months.

EUROPEAN DISTRIB'S 24

Dave Mountain on Coast—Seeks $35,000 Features

Hollywood, Jan. 6.

Dave Mountain, associated with Harry Richmond in Richmount Pictures, European distributors, is due here Wednesday (7) to organize a Coast production company for 24 features to be made with negative costs of around $35,000 each. Richmond is in on the deal.

Reported that Consolidated Lab and Arthur Levey, English distributor, are financing. Several indie producers say that they have been approached on the subject to handle six features.

Harry Revier, now in New York, is producing the first one for the company.

HAYS MOVE IS FOR REMBUSCH "DER TAG"

Frank Rembusch, who for 10 years has written letters to various members of the film industry, from office boy to president, is going to have the chance to explain what it's all about. Will Hays is calling the Indianian's hand.

The application for a bill of discovery which Hays made in the Indianapolis Federal Court is the opportunity the picture head is affording Rembusch to tell the world, with listeners this time, just what he's been driving at for the past decade.

Hays' motion follows a suit Rembusch has filed in the New York Federal Court against all filmdom, the indies excluded. Rembusch cites two of a dozen or more of his corporations as being damaged through "conspiracy," etc.

One way or another, Haysites indicate, Frank will get "his day."

FREDDIE MARCH'S TRAGEDY

"Up Pops the Devil" is rumored cold as Nancy Carroll and Freddie March's next picture at Par's Long Island studio.

Story change may be to "The Man from Prague," which originally was a foreign stage tragedy.

Franklin Has 7 Circuits Tied in on New Hughes String-East With Schenck

Hollywood, Jan. 6.

Joseph M. Schenck and Harold Franklin left here Sunday (4) night for New York. Both will stay about three weeks. They are on separate missions, although Schenck was recently elected to the directorate of the recently organized $5,000,000 Hughes Franklin Theatre Corp.

Along with Hughes, Franklin and Schenck in the theatre deal are Neil McCarthy and Noah Dietrich, as co-directors.

Franklin has closed for the Robb and Rowley Texas chain of 50 theatres and has the T. & D. Junior Circuit, the Golden Gate Circuit, the National Theatres group, the Greenfield Theatres, the Pacific National Theatres, and the Griffith chain in Oklahoma lined up. Some of these theatres are already territorially tied up for film product, which may solve the Hughes-Franklin chief problem of where they will get pictures for their houses.

Franklin admits that about 250 houses in about 50 cities will be all set for spring operation. He says that Schenck will continue with his own United Artists' circuit, which will be retained independently, but that a "general understanding" will exist between the two.

According to Franklin a large part of this "general understanding" will consist in advising Schenck.

Also reported that the El Capitan, Hollywood legit house, owned by Charles Toberman and operated by Henry Duffy, will be taken over by Franklin after "Torch Song" finishes its run, scheduled to start Feb. 15. House is now being surveyed for sound equipment.

Frank Vincent, former Orpheum executive, is now promoting theatre deals and submitting them to Franklin. Vincent, however, is not on Franklin's staff.

Copley-Artlee Settlement

A suit by Copley Pictures Corp. against Artlee Pictures has been settled and discontinued in the New York Supreme Court.

Still Play With Eastern Production Ideas; Metro-Radio Plans for Legit

Picture and financial men continue to play with figures in trying to balance the question of eastern against western production.

In checking up one big banking house found that film making along the Atlantic will leap 25% in '31 over any previous year and expectations are for an additional 20%, maybe more, in '32. But until boom time., especially as regards real estate, it doesn't look as though Hollywood will be threatened as the main picture source.

Yet, the firm making the survey went so far as to weigh the possibilities of a studio real estate proposition in the east against taking a loss in the west figuring the property profit on the New York end when business completes its cycle and takes another rush to the top. Final deduction, however, was to let things remain as they are for the present.

Regarding the eastern end it is understood that both Metro and Radio are getting closer to the legit thing all the time. Story goes that M-G-M has several legit producers in mind to transport to the Coast for a training period. Hunch is to then send them back east after six months to sit in on the selection of stories for pictures and to produce plays.

Radio is said to practically have the same proposition in mind.

7 Newsreels for New Year

(Continued from page 11)

this deal. As things now stand insiders are certain that Warners will go through this time.

Deals calls for Hearst producing the reel and Warners to distribute it. This way, it is pointed out, W. B. will have for its own circuit a reel which will bear its own name.

The "Literary Digest" venture is planned along the same lines as Universal with Lowell Thomas to do a McNamee. Thomas is figured sufficient of a talker bet to lend a sales interest.

Hearst, for the time being at least, will continue his interest with Fox Movietone (Metrotone) producing both this reel and the one for Warners.

The seven reels now shaping up for filmdom are Pathe, which Courtlandt Smith will oversee, Universal, "Literary Digest," Fox Movietone, Hearst Metrotone, Warners, Paramount.

New Title and Story For "5 o'Clock Girl"

Hollywood, Jan. 6.

The "Five O'Clock Girl" screen treatment, being prepared by Al Cohn for Marion Davies, is entirely dissimilar to the original. In all probability the title also will be changed before release.

Metro then will have the original "Girl" script and title unused and may produce it at a later date.

In Hollywood this is known as growing two birds on one bush.

L. A. to N. Y.

Henry Duffy
Harry Arthur.
Harold B. Franklin
Robert Harris
Carl Laemmle, Jr.
William Le Baron.
Lee Marcus.
Edward Montagne
Verne Porter
Joseph Schnitzer
Harry Santley
Mr. and Mrs. Bert Wheeler
Mr. and Mrs. Bob Woolsey
Dale Winter
Jesse Kaye.

N. Y. to L. A.

Rose Hobart
Carmel Meyers
James Rennie.

Bebe's "Falcon"

Bebe Daniels' first for W. E. will be "The Maltese Falcon" by Dashiell Hammett. It's a story of an adventuress and will be megaphoned by Roy Del Ruth.

Maude Fulton and Browne Holmes will do the dialog.

Tiff's N. Y. Talks Tie In With Studio Pause

Tiffany Picture attaches are holding a series of conferences which are said to have as much to do with the financial end as the 1931-32 picture schedule.

During the past two weeks Manny Goldstein, former Universal executive, has been reported in attendance at the Tiff home office. Goldstein's interest is supposedly along future financing lines.

Hollywood, Jan. 6.

Production at Tiffany studio has suddenly been brought to a near standstill and the personnel reduced to the bone. Skeleton staff remaining embraces practically only those who are needed to clear present unfinished produc. at the studio. Phil Goldstone, in charge of production at the studio, now in New York, may buy into the company.

Arthur Q. Hagerman, his publicity staff and other departments, including accounting, were affected by the sudden closing.

Goldstone is expected back in two or three weeks.

Coast Casting

Maude Eburne, Arthur Lake, untitled Gloria Swanson, UA.

Morgan Wallace, Noel Madison, "The Mob," FN.

Ethel Griffles, Ben Hall, J. C. Nugent, "The Ruling Passion," WB.

John T. Murray, "Charlie Chan Carries On," Fox.

Helen Chandler, William Bakewell, Jean Hersholt, Edwin Maxwell, Clara Blandick, Jackie Searless, "Daybreak," Metro.

Carol Lombard replaces Jean Arthur in "Cavalier of the Streets," Par.

Paul Forcasi, "Svengali," Warners.

Dave Silverstein, writing shorts, U.

Leo Carrillo, Lloyd Hughes, Lila Lee, "Platinum," Cruze.

Chester Morris, lead in "Front Page," Hughes.

Laura La Plante, Armand Kaliz, "Devil Was Sick," WB.

Norman Kerry, Purnell Pratt, Noel Francis, "Bachelor Apartment," Radio.

Hale Hamilton, Jed Prouty, "Strangers May Kiss," Metro.

Morosco at Columbia; Also Hall and Sebastian

Hollywood, Jan. 6.

Walter Morosco has been made a supervisor at Columbia.

James Hall and Dorothy Sebastian have been signed on a picture-to-picture basis.

Comparative Grosses for December

(Continued from page 10)

TACOMA, WASH.

	Dec. 6	Dec. 13	Dec. 20	Dec. 27
BLUE MOUSE High.. $8,280 Low... 1,400	"Life of the Party" $3,400	"River's End" $3,000	"Hell's Angels" $5,000	
RIALTO High.. $8,500 Low... 1,500	"Laughter" and "War Nurse" $4,200	"Sea Legs" and "Only Saps Work" $3,600	"Princess and the Plumber" and "Oh, for a Man" $3,000	"Passion Flower" $2,900
R-K-O High..$14,500 Low... 2,800	"Brothers" and "Cock o' the Walk" $3,100	"Sunny" $4,200	"Gorilla" $3,600	"Mothers Cry" $2,800 (New low)

NEWARK, N. J.

	Dec. 6	Dec. 13	Dec. 20	Dec. 27
BRANFORD High..$30,500 Low... 13,500	"Life of the Party" $23,500 Stage Show	"College Lovers" $19,000	"Widow from Chicago" $17,500	"Free Love" $18,500
CAPITOL High..$15,000 Low... 2,000	"Doorway to Hell" $6,000	"Big House" $3,100	"Life of the Party" $2,400	"Big Trail" $2,000 (New low)
MOSQUE High..$33,000 Low... 6,000	"Outward Bound" $16,000	"Scotland Yard" $10,000	"Madam Satan" $8,000	"River's End" $7,800
STATE High..$32,000 Low... 10,000	"Feet First" $15,000 Vaude	"Sea Legs" $12,000	"Way for a Sailor" $11,500	"Along Came Youth" $13,000
R-K-O PROCTOR'S High..$28,300 Low... 7,000	"Sin Takes a Holiday" $23,800 Vaude	"Brothers" $20,600	"Madonna of the Streets" $21,500	"Pay Off" $19,500

DENVER

	Dec. 6	Dec. 13	Dec. 20	Dec. 27
TABOR High..$14,000 Low... 8,000	"Up the River" $11,500	"Dancers" $9,500	"Scotland Yard" $10,000	"Sinner's Holiday" $8,000 (New low)
ALADDIN High..$16,600 Low... 5,000	"River's End" $6,500	"Sin Takes a Holiday" $7,000	"Tol'able David" $5,500	"Big Money" $5,000 (New low)
DENVER High..$27,700 Low... 7,000	"War Nurse" $14,000 Stage Show	"Min and Bill" $23,000	"Follow the Leader" $14,600	"Remote Control" $14,800
RIALTO High.. $7,750 Low... 2,000	"Way of All Men" $2,800	"Half Shot at Sunrise" $5,300	"Billy the Kid" $5,400	"Fast and Loose" $2,800

WASHINGTON

	Dec. 6	Dec. 13	Dec. 20	Dec. 27
EARLE High..$25,500 Low... 6,000	"Man to Man" $15,500 All Sound	"Widow from Chicago" $15,000	"Divorce Among Friends" $23,000	
COLUMBIA High..$19,000 Low... 5,500	"Feet First" $12,500 (1st week) All Sound	"Feet First" $9,000 (2d week)	"Grumpy" $5,800	
FOX High..$41,500 Low...	"Dancers" and "Lightnin'" $22,000 Stage Show	"Lightnin'" $25,100 (9 days)	"Oh, for a Man" $18,000	
METRO-POLITAN High..$21,000 Low... 4,500	"Outward Bound" $6,000 All Sound	"Mother's Cry" $5,500	"Captain Thunder" $4,500 (New low)	
PALACE High..$27,300 Low... 11,500	"Sea Legs" $18,700 Stage Show		"Passion Flower" $19,000	

MINNEAPOLIS

	Dec. 6	Dec. 13	Dec. 20	Dec. 27
MINNESOTA High..$45,200 Low... 17,000	"Tom Sawyer" $25,200 Stage Show	"Morocco" $26,700	"War Nurse" $19,300	"Lightnin'" $25,100
STATE High..$28,000 Low... 3,800	"Life of the Party" $11,000	"Derelict" $6,800	"River's End" $7,000	"3 French Girls" $5,500
R-K-O ORPHEUM High..$25,000 Low... 5,000	"Sin Takes a Holiday" $15,000 Vaude	"Big Money" $12,000	"Madonna of Streets" $10,500	"She's My Weakness" $15,000

LOUISVILLE

	Dec. 6	Dec. 13	Dec. 20	Dec. 27
ALAMO High..$11,600 Low... 2,450	"A Soldier's Plaything" $3,900	"Little Accident" $3,500	"Dancers" $3,350	"Man to Man" $3,275
BROWN High.. $8,400 Low... 2,250	"Brothers" $3,000	"Sin Takes a Holiday" $2,900	"Big Money" $3,275	"Silver Horde" $3,100
ANDERSON High.. $9,800 Low... 2,100	"Gorilla" $3,100	"Widow from Chicago" $2,900	"Only Saps Work" $3,100	
RIALTO High..$14,750 Low... 3,275	"Sunny" $4,000	"Morocco" $3,750	"Derelict" $4,000	"Follow the Leader" $3,400
STATE High..$28,000 Low... 7,900	"War Nurse" $9,100	"Hell's Angels" $9,000	"Lottery Bride" $9,200	"Passion Flower" $9,900
STRAND High..$12,500 Low... 3,700	"Journey's End" $4,450	"Lightnin'" $4,300	"Cat Creeps" $4,190	"Old English" $4,300

BOSTON

	Dec. 6	Dec. 13	Dec. 20	Dec. 27
STATE High..$40,000 Low... 10,100	"Lincoln" $10,100 (New low)	"Bat Whispers" $15,700		
METRO-POLITAN High..$66,000 Low... 19,500	"Tom Sawyer" $42,600 Vaude	"Along Came Youth" $41,900		

BALTIMORE

	Dec. 6	Dec. 13	Dec. 20	Dec. 27
CENTURY High..$27,000 Low... 9,000	"Sunny" $24,000 All Sound	"Sea Legs" $19,000	"Gorilla" $17,000	"Lottery Bride" $20,000
STANLEY High..$33,500 Low... 11,000	"War Nurse" $21,000	"Bat Whispers" $16,000	"Follow the Leader" $18,000	"Lash" $15,000
VALENCIA High..$11,000 Low ... 1,800	"Min and Bill" $4,600 (1st week)	"Min and Bill" $2,600 (2d week)	"War Nurse" $2,800	"Bat Whispers" $2,800
KEITH'S High..$20,000 Low... 4,000	"Tom Sawyer" $11,000	"Fast and Loose" $8,500	"Along Came Youth" $9,000	"Third Alarm" $7,000

PORTLAND, ORE.

	Dec. 6	Dec. 13	Dec. 20	Dec. 27
PARAMOUNT High..$25,300 Low... 5,000	"Tom Sawyer" $10,100 Stage Show	"Morocco" $14,000	"Follow the Leader" $8,200	
ORPHEUM High..$23,000 Low... 5,500	"Sin Takes a Holiday" $15,500 Vaude	"Big Money" $12,000	"Madonna of Streets" $11,500	
MUSIC High..$20,000 Low... 400	"Third Alarm" $4,600	"Matrimonial Bed" $3,900	"Man to Man" $400 (New low)	
UNITED ARTISTS High..$16,000 Low... 4,000	"Lincoln" $7,000	"Hell's Angels" $16,000 (1st week) (New high)	"Hell's Angels" $11,000 (2d week)	
BROADWAY High..$23,000 Low... 9,000	"Just Imagine" $16,000 Stage Show	"Remote Control" $13,000	"War Nurse" $15,200	

KANSAS CITY

	Dec. 6	Dec. 13	Dec. 20	Dec. 27
MAIN STREET High..$32,000 Low... 8,000	"Sin Takes a Holiday" $19,600 Vaude	"Big Money" $15,800	"Boudoir Diplomat" $13,200	
LOEW'S MIDLAND High..$35,000 Low... 9,300	"Min and Bill" $20,100	"War Nurse" $13,400	"Lincoln" $10,000	
PANTAGES High..$31,800 Low... 4,600	"Africa Speaks" $4,600 (New low) Stage Show	"Brothers" $7,300	"Woman Who Was Forgotten" $7,100	
NEWMAN High..$33,000 Low... 8,000	"Big Trail" $11,800	"Morocco" $18,000	"Lightnin'" $16,000	

TOPEKA

	Dec. 6	Dec. 13	Dec. 20	Dec. 27
JAY HAWK High.. $8,000 Low... 2,800	"Her Wedding Night" and "Devil with Women" $4,000	"Virtuous Sin" and "Gorilla" $2,800 (Low)	"Playboy of Paris" and "Half Shot" $4,000	"Sailor Behave" $3,000
NOVELTY High.. $3,200 Low... 700	"Three Faces East" $1,900	"Moby Dick" $1,100	"Bad Man" $1,000	"Big Boy" $1,000

PROVIDENCE

	Dec. 6	Dec. 13	Dec. 20	Dec. 27
STATE High..$29,000 Low... 13,000	"Min and Bill" $25,000 Stage Show	"Hell's Angels" $23,300 (1st week)	"Hell's Angels" $13,000 (New low)	
MAJESTIC High..$16,500 Low... 6,200	"Doorway to Hell" and "Oh, Sailor Behave" $13,000	"Big Trail" $12,500	"Fast and Loose" and "Fourth "Alarm" $11,000	

Amusement Stocks Fare Well in Rally With Warners Moving Ahead And Paramount as Group Leader

By AL GREASON

Amusement stocks did well yesterday (Tues.), all the active issues making moderate gains, with Warner Bros. the spectacular performer, going for a time above 17 well into a new high ground on its recovery from below 10. Its progress was marked by enormous volume, suggesting that the buying probably represented a good deal of urgent covering of long standing shorts.

One of the promising aspects of the situation surrounding the film group was the return of Paramount to its old position as leader. Instead of hanging back on recoveries lately, it moved to the fore, getting through 42 on the up-side, only fractionally below its best of last week on the sharp rebound.

Volume here was less spectacular as was the case among all but Warners. Fox continued in the narrow range that has characterized it, while Loew, long a public favorite, was rather backward. General Theatres moved slightly against the trend in spite of the report that the new financing in Fox in which it is interested, has been taken care of well in advance of maturity of the short term notes outstanding and due in April.

Bonds Give Encouragement

Once more the bond list gave added encouragement to the industrial stocks. There were spectacular advances in the Pathe bonds, reflecting apparently the sale of the company's properties to R-K-O and ignoring the battle still being waged by a group of insurgent stockholders. The stock did nothing either way, but the bonds jumped around 4 points to 60, its top in six months.

Betterment in the Warner market position was clearly reflected in a spurt of the Warner fixed income security, which moved up to 70, representing an improvement of more than 10 points since it touched bottom in December. General Theatres ignored the backwardness of its stock in pushing its bonds further up, scoring an additional advance of 3 points.

Opinion on the ability of the market to stage a sustained advance at this time is divided and conservative advice is still urging caution. So far the betterment has been very largely technical, due to an oversold situation in the market itself and to the mere turn of the year which permits old bears to take profits on the new year's tax period.

Some investment buying is in evidence as year end interest and dividend funds seek employment, but there is nowhere any positive indication of an actual change in the basic business situation. On the contrary new difficulties have come into view in the chemical field and in the rubber and tire business, not to speak of the continued problems of marketing the copper surplus.

Tax Sales and Covering

Net result of last week which comprise the closing days of 1930 and the opening days of 1931 was rather confusing in its surface figures, but significant in its details. Roughly 15 of the leading amusement shares advanced an aggregate of 36 points, probably the broadest gain for a week since the intermediate collapse that culminated Nov. 12.

In all probability the meaning behind the totals is that in the final days of the year there was a good deal of tax selling with the sellers deliberately trying to get the lowest current prices for their stock. With the turn of the year the rebound came mostly from purchases by bears to turn their paper profits into cash and have the profit recorded in the current tax year.

There were of course other elements in the movement, but in all likelihood that was the principal influence. The profits were almost entirely in the active shares, at least the main gains were in that division. Eastman Kodak, a spectacular mover during the decline, accounted for a gain of nearly 7 points; Paramount showed a net advance of more than 4 and Loew was up 5½. The two Consolidated Film Industries issues moved up nearly 7 points between them, a rebound from the unwarranted decline that came late in the month and had about it a great deal of mystery, a mystery that was further intensified with the publication of its income statement Monday, showing net profit at very nearly the same level as in 1929.

On the other side of the ledger, four amusement stocks were off about 20 points on the week, in each case the lower stocks being inactive descriptions in which tax losses had been registered, but in which there was no short interest. The lower stocks were the two Loew Circuit preferreds and the old Orpheum preferred. Obviously even the most rabid bear would not short these issues because it would be too easy to trap a seller when he sought to cover stocks so closely held.

In all three cases probably the low transactions were "cross-sales" for the tax record, with the sellers indifferent about the price. In the case of the Orpheum dealings the aspect was not without a comedy angle. In four weeks or so there has been a single transaction in 100 shares, and during that time the bid has gone off from around 80 to 55. Dealings in the senior Loew stocks also have been nominal and of course price levels values set by any such procedure are entirely fictitious. Probably a bona fide bid for actual stock of either kind at anywhere near published quotations would get no response and a determined effort to get stock would bring on a sharp run up. Something of the same situation is supposed to exist in Columbia Pictures on the Curb.

Bonds Look Better

While there remained a good deal of doubt over the ability of the general market to make a sustained advance at this time, or even hold the considerable gains it registered in the two days of run up, there seems to be some real promise in the behavior of the bond list. Good fixed income securities like the new Paramounts have made impressive improvement in the last ten days, while secondary bonds like the Gen. Theatre issue have displayed a new and extremely cheerful reaction.

General Theatre 6's are more than 9 points up from their recent low, while the Pathe bonds have gained a like amount. In the case of the Pathe 7's, dissension within the company has depressed prices although it is said that the income from the duPont raw film interest alone is ample to insure interest and sinking fund requirements once the rest of the company's activities are liquidated, which seems to have been accomplished in the sale to R-K-O.

Yesterday's Prices

		High	Low	Last	Net Chge
1,200	Con. F.	12¾	12	12¾	+ ¼
4,100	East. K.	155¾	152	155	+2¼
14,600	Fox	28¾	27⅛	28¾	+ ⅜
1,100	Gen. Th.	7	6⅞	7	
5,600	Loew	50⅜	48¾	49⅝	+ ⅞
16,200	Par	42¾	41⅛	42¾	+ ¾
1,100	Pathe	1⅞	1¾	1¾	
6,200	RCA	14⅜	13¾	14⅛	+ ⅝
18,300	R-K-O	18	16¾	17⅝	+ ⅜
900	Shub	5⅜	5⅛	5⅜	+ ⅜
110,500	W. B.	17	15¾	16¾	+1⅛
	CURB				
600	Col. Pic.	18½	18½	18½	+1
700	Fox T.	4¾	4¾	4¾	
300	Tech.	8	8	8	
500	Gen. T. pf.	24	24	24	— ¼
	BONDS*				
45,000	Gen. T.	61	57	60	+3
6,000	Loew	98	97½	98	
5,000	Par. '50	85¾	85½	85¾	+ ¼
3,000	Pathe	59¾	57	59¾	+1
2,000	Shub	19½	19½	19½	
20,000	W. B.	74	69¾	73	+3⅛

* 2 p. m. prices and sales.

Summary for week ending Saturday, January 3:

STOCK EXCHANGE

1931 High.	1931 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
26½	5	300	American Seat	7	6	7	+1¾
27⅜	7⅞	8,500	Consol. Film (2)	11⅜	8¼	11½	+2⅞
28¼	12½	7,200	Consol. Film pfd. (2)	17	13¾	17	+3⅞
255¼	142¼	20,295	Eastman Kodak (8)	153¼	142⅞	153⅛	+6⅜
57⅜	16⅛	71,945	Fox, Class A (4)	28½	25⅜	28	+2½
10	5½	66,802	Gen. Thr. Equip	7	5½	7	+ ¼
95¾	41¾	40,050	Loew (3)	49⅜	42⅜	49	+5½
112¾	85⅝	400	Do pref. (6½)	90	86	86	—4¾
99¾	84	600	Do ex war	87	83	83	—7
15⅜	4⅛	3,600	Madison Sq. Garden (.60)	5½	4⅛	5	+ ⅜
26¾	23½	.....	Met.-G.-M. pref. (1.89)	..	..	24½	
77¼	34¾	88,875	Paramount-Fam.-Lasky (1)	41¼	35⅞	46⅞	+4⅝
9	1½	15,200	Pathe Exchange	1⅞	1½	1⅝	— ¼
19⅝	2⅞	2,100	Pathe, Class A	4	3¾	4	+ ¼
69⅜	11⅝	182,116	Radio Corp.	13¾	11⅜	13¾	+1½
50	14⅜	71,663	Radio-K-O	18	15⅛	17¾	+2⅜
99⅞	60	100	Orph. pref. (8)	60	60	60	—8
35	4⅛	5,700	Shubert	5½	4⅛	5¼	+ ¾
76	27	210	Universal pref. (8)	28½	28½	28½	+ ½
80¼	9¾	215,500	Warner Bros.	15⅞	12⅛	15⅞	+2⅞
70¼	31	100	Do pref. (3.85)	37	37	37	
			CURB				
55⅞	15⅛	300	Columbia Picts. (1½+)	16½	15⅛	16½	+ ½
54¾	14	1,000	Do v.t.c. (1½+)	17½	14	17½	+2⅞
17⅜	2½	9,000	Fox Theatres	4⅜	4	4⅜	+ ⅜
64¼	10	200	Loew deb. rights	11	10	11	+1
5⅜	¾	600	Film Insp. Mach	1⅛	1	1	
37¼	22¾	29,566	Gen. Thr. pr	25	22¾	24¼	—1¼
32¾	12½	200	Nat. Screen (2)	20½	20½	20½	+2
86½	5½	11,115	Technicolor	8¾	5½	8¾	+2½
			BONDS				
100¼	50⅛	$217,000	Gen. Theatre 6's, '40	58	50⅛	57	—3
91	74	7,000	Keith 6's, '46	75	75	75	
130	100	28,000	Loew 6's, '41	101⅛	100	101⅛	+ ⅝
101½	91¾	46,000	Do ex war	97	96¼	97	+ ¾
80	36	29,000	Pathe 7's, '37	51½	50	51	— ½
103¼	89	11,000	Par-Fam-Lasky 6's, '47	92⅞	92¼	92¾	+ ¾
94⅞	76	123,000	Par 5½'s, '50	85⅝	82½	85¾	+2⅞
69½	16½	43,000	Shubert 6's	18½	17	18½	+ ½
115½	69	455,000	Warner Bros. 6½'s, '28	69¾	63	69¾	+3¼
			ISSUES IN OTHER MARKETS				
			Produce Exchange, N. Y.				
..	..	700	Colorpics	2	1	2	+1
..	..	800	Jenkins Tele	2⅞	2	2½	+ ¼
			Over the Counter, N. Y. Quoted in Bid and Asked				
Bid.	Asked.						
16	17½	...	Roxy, Class A (3.50)	..	..	..	
16½	18	...	Unit do	..	..	..	
1¾	2½	...	Unit do	..	..	..	
		Sales.					
			Los Angeles				
..	..	78	Roach, Inc	5	5	5	
..	..	...	Fox Thrs	..	..	4⅛ bid	

INCORPORATIONS

New York

Howard Enterprise, Inc., Manhattan, furnish amusement of all kinds, $10,000; Bernard Frank, Joseph Frank, William Frank. Filed by Benjamin Shepard, 50 East 42nd street, New York.

Vanderbilt Productions, Inc., Manhattan, produce moving pictures and other entertainment, 100 shares no par value; Ruth F. Katz, Anthony C. Consentino, William K. Friedman. Filed by Benjamin R. Harriman, 405 Lexington avenue, New York.

Radio Quality Group Service, Manhattan, deal in public and private entertainment, drama and music representations; Milton Winn, Jesse B. Spiller, David H. Brown. Filed by Wise and Seligsberg, 15 William street, New York.

Radio Transcriptions, Inc., Manhattan, talking pictures, 100 shares no par value; Bernard L. Miller, Morton Miller, Irwin Greenfield. Filed by Miller & Miller, 25 West 44th street, New York.

Brockperton Productions Group Two, Inc., New York, theatrical business, 200 shares no par value; Samuel C. Wood, William M. Stevens, Edward S. Williams Filed by U. S. C. Co., 150 Broadway, New York.

Mayfair Amusement Corp., Manhattan, amusement establishments of all kinds, 100 shares no par value; Andrew J. Branigan, Charlotte Cohen, Phyllis Reinberg. Filed by Holman & Holman, 521 Fifth avenue, New York.

Mondrich Theatre Corp., Manhattan, theatrical business, 100 shares no par value; Edward T. Higgins, Sol H. Eisler, Harold B. Klein. Filed by Sol H. Eisler, 261 Broadway, New York.

Breuer Properties, Inc., Great Neck, newsstands, theatre ticket agencies, 1,000 shares no par value; J. Edward Breuer, Ethel Breuer, Florence E. Pearce. Filed by Brennan, Fiamman and Simpson, 160 Broadway, New York.

Gorlen Productions, Inc., Manhattan, theatrical business, 1,500 shares — 500 preferred $100 and 1,000 common no par value; Sidney R. Fleisher, Joel Mencher, Myron H. Ress. Filed by Joseph P. Bickerton, Jr., 220 West 42nd street, New York City.

The Scarsdale Amusement Co., Inc., Eastchester, theatres amusement, entertainment, 200 shares no par value; Irving Rosenthal, Nicholas Paley, Harry I. Juskowitz. Filed by Louis Kunen, 217 Broadway, New York.

Motion Picture Lighting Co., Inc., Queens, lighting devices for motion pictures, $20,000; Mervyn W. Palmer, Harry D. Clark, William J. O'Brien. Filed by company, 34-12 Graham avenue, Long Island City.

Dissolutions

Foreign American Films, Inc., New York City. Filed by Alfred G. Mueller, 70 Fifth avenue, New York.

Amusement Corp., New York City. Filed by Jacob F. Raskin, 295 Madison avenue, New York City.

Statement, Designation

Metropolitan Studios, Inc., 15 Exchange place, Jersey City, talking pictures, etc., New York office, 1600 Broadway, New York City; Alfred Weiss, president, 100 shares no par value. Filed by Nathan Vidaver, 25 West 43rd street, New York City.

Monthly Production Survey

Hollywood, Jan. 6.

December was the slowest picture production month of 1930, its average of 42 units being four under September.

The month started with 25 features in work, climbed to a peak of 35 Dec. 19-20, and then fell off sharply to 19 features working the last day of the year.

Fox jumped to the lead and held it throughout the month, having nine features in production most of the time and on a number of days ten.

DECEMBER PRODUCTION AVERAGES in 16 Active Coast Studios

	December, 1930, units active. Features.	Shorts.	Totals.	Past Averages 1929.	1928.
Feature Studios—					
Fox	10.4	....	10.4	7.2	8.0
Metro	6.0	.2	6.2	6.2	6.4
Paramount	3.8	....	3.8	4.8	8.8
Radio	2.8	.2	3.0	2.4	2.8
Columbia	2.8	....	2.8	1.8	2.7
Universal	2.4	1.8	4.2	6.9	5.1
Tiffany	1.4	....	1.4	1.8	3.0
Pathe	1.0	1.6	2.6	1.8	2.7
Warner-FN	.8	....	.8	9.6	15.5
Leasing Studios—					
Metropolitan	1.0	1.4	2.4	3.6	3.2
Educational	....	.6	.6	2.1	3.0
Tec-Art	....	.4	.4	2.5	3.0
Trem Carr	.4	....	.4	....	....
Comedy Studios—					
Roach	....	1.4	1.4	1.8	2.1
Sennett	....	1.0	1.0	1.6	1.6
Darmour	....	.4	.4	1.8	1.8
Totals	32.8	9.0	41.8	55.9	70.7

1930 MONTHLY AVERAGES ON ALL ACTIVE UNITS

January 55, February 51, March 67, April 68, May 65, June 60, July 60, August 55, September 46, October 47, November 47, December 42.

35 FEATURES COMPLETED ON THE COAST DECEMBER, 1930

(Including 13 Foreign Versions)

Metro
"Dance, Fools, Dance"
"The Easiest Way"
"Parlor, Bedroom and Bath"
"Gentlemen's Fate"
"Let Us Be Gay" (French)
"Mme. X" (Spanish)
"Min and Bill" (Spanish)

Fox
"The Big Trail" (Spanish)
"The Big Trail" (French)
"The Big Trail" (Italian)
"The Big Trail" (German)
"This Modern World"
"Girls Demand Excitement"
"Three Rough Diamonds"

Paramount
"Dishonored"
"Ladies' Man"
"Fin and Haddie Abroad"
"The Westerner"
"Have You Got It?"

Universal
"Boudoir Diplomat" (German)
"Boudoir Diplomat" (Spanish)
"Resurrection" (Spanish)
"Heroes of the Flames" (serial)
"Fires of Youth"

Columbia
"Desert Vengeance"
"Criminal Code" (Spanish)
"The Last Parade"

Warner-FN
"Kismet" (German)
"Masque d'Hollywood" (French)

Tiffany
"The Single Sin"
"Drums of Jeopardy"

Radio
"Assorted Nuts"
"Kept Husbands"

Independent
"West of Cheyenne" (Webb-Carr)
"Mother's Millions" (Liberty)

Picture Possibilities

"Midnight"—Favorable

"MIDNIGHT" (Melodrama, Theatre Guild, Guild).

Few of the Guild plays are picture material. This treatment of tab journalism and capital punishment should be taken, however. *Ibee.*

"Queen at Home"—Unfavorable

"QUEEN AT HOME" (Comedy, Mears, Times Sq.).

Too thin on romantic action. Dependance on dialog makes story mostly a close-up proposition for the screen. *Shan.*

"Five Star Final"—Favorable

"FIVE STAR FINAL" (Melodrama, A. H. Woods, Cort).

A drama of tabloid newspaper sensationalism. Hard drama but plenty of color. *Ibee.*

"Inspector General"—Unfavorable

"INSPECTOR GENERAL" (Farce comedy, Jed Harris, Hudson).

"Purity"—Unfavorable

"PURITY" (Drama, Lee Shubert, Ritz).

A play from the French with picture rights possibly available, but doubtful of film value. *Ibee.*

"Life Is Like That"—Unfavorable

"LIFE IS LIKE THAT" (Comedy Drama, Little, Emery).

Confusing tale in which the basic idea is not new and development is far from absorbing.

From the Russian. Nothing for pictures. *Shan.*

"The Life Line"—Unfavorable

"THE LIFE LINE" (Comedy, Bulgakov, Vanderbilt).

Ancient and obvious plot with no action. Mostly chatter. *Shan.*

"Meet My Sister"—Unfavorable

"MEET MY SISTER" (Musical Comedy, Shubert, Shubert).

Unimportant mixture of dialect comedy and burlesque characters. No real music. *Shan.*

FOX'S "STILL" ED

Arthur A. Sorenson, formerly of the P. & A. news photo service, has been engaged as news picture editor at the Fox Coast studios and has gone to the Coast. His duties will be to advise on stills from a newspaper angle, the idea being that pictures so supervised will be more acceptable to the dailies.

The P. & A. service, absorbed by Acme, was an arm of the New York "Daily News."

Art Cinema Passes 4th Quarter Pref. Dividend

Los Angeles, Jan. 6.

Art Cinema Corporation at Directors' meeting Dec. 29, failed to declare usual dividend on preferred stock.

For five months ended Nov. 30 operations showed a loss of $351,000, not including $335,000 charged against reserves.

Trade Paper Reporting

By Tom Waller

The trouble with the average reporter on the film trade paper of nowadays is if he takes two drinks he's afraid of being fired; while, if it's three, he's certain.

That is the briefest summarization of the trade paper situation, reportorially. There's probably been no specie in filmdom during the entire Wall Street dilemma that's been more fearful of the job end than Mr. Trade Paper Man.

Thus possessed of an inferiority complex extending from one vertebra to the other, the same writers for film trades haven't stopped to argue out a few terms of trade paper lore.

They haven't allowed themselves time, in that great dread of getting the turnstile, to dope out that film trade reporters are getting scarcer than rooster's molars; that the more ambitious of the lot are now successful p.a.'s in this or other lines; that the really good trade paper men are vanishing just, and exactly like, that good old American tradition—the Injuns.

Looking over the regiment filling present trady jobs there's few who can be handed diplomas as former newspapermen. Without knowing this much about their backgrounds, just an inkling of their conversation during an interview with some film exec tells too well the true story.

The exec, for his own part, may have started out life on the curb around 729 (Seventh avenue). But, in mannerisms, at least, he's gotten beyond that stage while the average trade paper reporter is always just average. Simply, afraid to be aggressive because of a squawk to his boss. And, resulting in the old p.a. yarn of one former 729er getting across and in the type of the interviewer's respective paper.

Self-Assertion

During the past year a few of the boys have endeavored to wax courageous. They have intimated at the Hays office that they didn't believe all that was being handed them. They have attended meetings at a few companies where alibis for dipping into Wall Street to pay picture bills were being extended. Probably they have gone back to their offices and reported these beliefs. But, excepting cases few and far between, have they appeared in type as reported—if reported.

Film execs, most of them at least—for the benefit of these scribes—are wise to those they can feed. If it's a fast one on an indie exhib, or, a printer of press sheets, for that matter—they know. And, they know just as well when an interviewer is an interviewer after the facts and when he's just a henchman for the advertising solicitor.

Film trade paper men don't seem to realize that their field is probably the most difficult, right now, of any one of its kind. They don't seem to understand that being a fairly good reporter in the film field today means versatility of a kind not experienced in any other field of specialized "journalism."

From popular mechanics in wide film, color and sound, to plain every day casting, shooting and editing of a picture the boys, with all of the troubles of the 5-5-5 and the indies, and the serials, and a thousand and one other things, besides the two drinks, don't seem to comprehend that their jobs mean something. That, if at least they attempt to hold them down, the jobs on the right kind of trade papers are among the most important in the field; that they require more than just the old modicum of guts—real knowledge.

The stock market, as well as science and mechanics, must be followed by the reporter these days if he is to get all angles of the story. No longer can he depend upon one or two sources for his story; that is, if it is to be a story.

Execs Opinions

A lot of the tradepaper boys are finding it tougher and tougher to crack in. If their paper's policy is neutral it is practically impossible for them to build up any real contacs, since the excs know that anything they want to get across they can through the publicity department, so they don't waste the time. In fact, execs, as a whole, haven't much respect for the average trade paper, which many a good reporter finds out all too soon. Those sheets which guide their editorial policy along advertising lines, even to the point of subjugating their picture judgment, don't as a matter of fact, need reporters.

It's amusing to note the difference in treatment the average newspaperman gets. The daily lad is given the veneer. He is made to feel executive exertion to be nice. Here, also, is a laugh. The exec who has been in pictures as an exec any length of time knows that the newspaper laddie doesn't know what it is all about, especially if it is one of those indie exhib distributor quarrels over contract. As a matter of fact, the exec is right. All the reporter for the daily wants is to be able to quote some film mogul.

There are exceptions even to this rule, as one of the highest paid filmites found out to his embarrassment. A City News Association reporter got just enough drift of the questioning a tradepaper man was giving this leader about a statement to start a little rough cross-examining of his own. Finally, figuring that the whole thing was hooey, the reporter asked the exec for phone privileges. These granted, the lad got his city editor on the wire and, in front of the exec and some of the biggest names in film business, proceeded to say that there wasn't any story except a smoke screen. Incensed, the exec sought to interrupt and wound up by dictating personally the story over the phone to a city editor who proved gullible upon hearing the title of the substitute "newsman."

Tradepapermen who try to be nice to some executives are just as often misunderstood. There are too many cases in reportorial record to waste space on the type of exec who thinks the reporter thinks he's doing the reporter a personal favor by slipping him a tip which, if used as dictated, would make the exec a big guy and the reporter a bigger dub.

Sometimes the exec starts out by being big-hearted. He means well at first, but some of the mob above him get suspicious and jealous. He gives out stories on his own hook that are 100% beneficial to his company, but, after he has been called on the carpet a few times, he soon fades away as a news source.

After Printer

One company in the field is especially noted for its handling of tradepapermen. The mob as a whole detests this outfit. Everything sent out is smooched, and if the reporter doesn't dig the molasses works. One of the biggest execs, after calling smaller execs for trying to play fair, one day decided to deign to be interviewed. The reporter, it just happened, had the lowdown but went through with the interview as a matter of formality. The big guy, after denying in vain, finally screamed:

"Yes. They did that to us last year. But we are big now and we're going to use the hammer. No, there won't be any velvet on it. Either they'll sign and like it or they won't get our product."

When the quotes, which the reporter read over to the exec and which were approved by him, got into cold type the exec pulled an about face. He bawled out the reporter in the presence of a lawyer, and the only thing the reporter regretted was that he hadn't had the exec initial his notes.

Another exec, the head of a company that's been afraid of the rocks for months now, has gone through a regular metamorphosis with trady boys. At first they were getting stories about his company "all wet" and he had it broadcast that whenever in doubt communicate with him personally. This worked out fine while the exec waxed semi-frank. More stories about his company than ever before were obtained and printed. But, evidently, he was over-quoted and Wall Street set up a holler. After that he wasn't so accessible, and, when he was, it was always with a company attorney. The lawyer registered "exception" to every pertinent question and the exec affirmed the exception with a laugh. When the reporter left he had a story, but categorically it was a burlesque which the average trade paper doesn't use.

On the other hand, some of the biggest execs in the business are most considerate of tradepapermen They'll take them into confidence up to a certain point and rarely is this confidence violated. To those men tradepapermen practically owe their jobs. If not, then every appreciation.

'The Bookman' on 'Variety'

(Continued from page 3)

able taste,' or 'blue gags'? Are you not saddened by the fact that Times Square hotel biz is on the terrific fritz?

"The concise expressions in which Variety abounds (whether picked up from the Rialto or injected into Broadway's speech) are a delight to the gourmet of words. Instead of stating that a certain play is a financial failure it reports laconically, 'show looks floppo.' Handsome guides hired by dude ranches to provide a touch of romance for rich eastern women are 'S. A. cowboys.' 'Dirt in shorts' is action or dialogue in one-reel films which might offend the audience's sensibilities. The difficulty in defining such dirt derives from the fact that 'what the acute town's self appointed dick might sense as dirt, after it has passed through years on the stage with nothing but laughs greeting it, is something the producers cannot anticipate.'

"Variety does not strain after verbal novelty. If an expression like 'on the cuff' is useful, it is permitted to remain in the paper for years until a more concise or vivid one turns up. But its slang does not become a convention or a habit. It is continually freshened with new words and phrases deriving from the recent experiences or interests of its readers. And Silverman has not the dogmatic reverence of many a managing editor for brevity. When one of his reporters reveals a literary flair, he is permitted to embroider his writing with touches of interpretative fancy or verbal elegance. A stingy lothario is 'a sheik ham with a dame complex.' A film is commended because it provides 'what every woman loves—beauty and the beast.' Another is adjudged probable flop because it 'ignores the male-and-female get-together principle.' I have never received, in one sentence, so vivid an impression of the moral state of contemporary Soviet Russia as in Variety's report that 'censors are so severe that in one film bull and cow offer the only love interest.'

"The following paragraph is not, in a literary sense, satisfactory, even by Variety standards, but it gets rapidly over a good deal of ground:

> Probably the greatest cost in Television will be that expended for servicing the equipment. Like in its operation, no mere electrician can be called off the street and breathe over it like so many do on talker gadgets in different parts of the country.

"A fair example of how Variety records the trend of the times is afforded by its story explaining that barflies are getting the privacy yen:

> Better grade speaks in Times Square are dispensing with femme shills and hangers-out due to complaints of the big spenders who have practically delivered an ultimatum that either the dames are out or they transfer their patronage elsewhere.
>
> 'Dame' angle considered essential in the face of heavy opposish is now agreed a nuisance by joint owners operating on the up and up with many of the places having invoked the former cabaret regulations in pre-prohibition days in refusing admittance to unescorted women.

"But the following represents Variety as its best. I sought to condense it, but its exposition is so compact, its language so concise, that any excision is mutilation:

> Los Angeles, Jan. 11.
>
> Softest racket for heavy sugar is the radio fortune telling, sex secret racket, with more than 100 stations in the country innocent promoters of a gimmick that is illegal if worked through mail solicitation.
>
> Seems harmless enough to a radio station to allow one of the gimmick operators an hour a day to tell fortunes free for the listeners-in. But the station operators never take a tumble to the sideline, or if they do they wink. Today the gag is growing from the racket stage to a business—and a sweet one at that.
>
> The broadcasting station's end of the game is innocent, but it is the side racket which results from the broadcasts that is making coin for charlatans working the umpchays in every section of the country.
>
> This burg has been an especially good ground with a dozen or more pulling the stuff over local radio stations during the last six months.
>
> Racket centers around a chap in Chicago who nicks the racketeers one grand a year for horoscopes. With more than a hundred subscribing, this is business aplenty for him.
>
> As Prince This, Doctor That or Professor So-and-So the gimmickers travel all over the country. The fortune telling come-ons will always try a new one—hence the migration. One chap is credited with a hundred grand in six months in this town. A real home near L. A. while he was here and a flock of seven femme secretaries, one of whom is now filling in since the storm and strife left the bed and board.
>
> Racket is to call for questions over the radio that the professor will answer at a later date. So many come in he can only answer a small percentage of them. Answers are vague and useless to the looker-in.
>
> At one station here 100,000 requests were received in 11 weeks. One hundred thousand acknowledged chumps! Then the secretaries get to work mailing the come-ons, offering four answers for a dollar—a dream book for a dollar— horoscope for a dollar—sex secrets for a dollar.
>
> Thirty per cent of those solicited come across with one to four dollars. Ten per cent of that number went for the whole $4. Most of the marks were women, with the femme element going heavy for the sex secret stuff.
>
> These books are supplied by the same gink in Chicago who supplies the horoscopes. Cost to the racketeers is three cents in quantities. And they sell for a dollar.
>
> Local professor sits in his office with a dictaphone in front of him. His femme secs open the mail and empty the greenbacks into baskets, then pass the letters to the professor who reads the answers into the dictaphone, later to be typed and sent to the umpchays. He handles the letters at about 75 an hour—at a dollar per letter.
>
> Graft extends further. The least hint of more coin in the offling sends a special come-on—the need for private consultation. No figures on the extent of this end of the racket.
>
> Final coin combing is the selling of the sucker lists to the mail-order houses at five cents per name.

"'One of whom is now filling in since the storm and strife left the bed and board'—this glorious phrase rolls on my tongue, and a hundred epetitions do not lessen its savor.

"Silverman's use of quotation marks is a study in itself. In the phrase 'innocent "stuff",' you might imagine that the latter word is placed in quotes because it is slang. But Silverman would permit no such affectation. Stuff is the accepted professional term for a lecturer's spiel or line. It is here placed in quotes because, in this instance, it was not legitimate stuff, but phoney come-on.

"Or can you get the particular connotation of the quotation marks in this headline?—

Cabaret Floor Show Just "Dirt" to Ritzy but Idle Broadway Chorus Girls

"There is no generic reason for placing the word in quotes. Dirt is dirt; it is s. a. come-on used for an unworthy or illegitimate purpose. But the floor dancing of the cabaret is not, per se, dirt; it is biz. The unemployed chorus girls of musical comedy, however—forced to take employment in the cafes and seeking to maintain their dignity in their fallen estate—pretend that the whole purpose of the cabaret worker's dancing is to obtain dates from cloak-and-suiters. The quotes, in other words, are there to indicate what goes on in the chorus girls' minds.

"Silverman is a maniac for accuracy. I doubt if there is another newspaper in New York so well proof-read as Variety. The misspelling of any one of the hundreds of obscure proper names which appear in each issue would be an event—ending in torture—in the office.

"But Silverman, I think, will go down into newspaper history, like Dana of the Sun, for his permanent influence on our language and on our use of it. There is no need to remind the reader that the slang of today becomes the literary English of tomorrow. Wells and Shaw are full of last generation's Whitechapel. But to insert slang phrases into English sentences is one thing; to mould a style with the materials and in the spirit of living slang is another. Dana's boys took the language of the streets and used it—free from self-consciousness or apology—with unexampled vigor and flexibility. Silverman's reporters are likewise supplying new blood and food for the American language of tomorrow.

Following is an unsigned editorial which appeared in the New York "Herald Tribune," of Dec. 21, 1930, in answer to Mr. Motherwell's article in "The Bookman."

The Art of Creative Slang

"The learned Mr. Hiram Motherwell, editor of 'The Theatre Guild Magazine,' devotes an article in the current issue of 'The Bookman,' a magazine which has filled whole issues with pleas for humanistic 'standards' in literature, to the English of 'Variety.' 'Variety' is, Mr. Motherwell asserts, not only the patron and guide of Lobster Alley, which is his somewhat archaic term for the whitelight district, but 'one of the truly great newspapers of America.' He compares its influence upon the American language to the work of Dana in the great days of the old 'New York Sun.'

"'Show looks floppo' is 'Variety's' way of saying that a certain play is a financial failure. The paper is not, as the Harvard commentator points out, necessarily devoted to the short and snappy headline. What the Cambridge boys would call a 'stingy Lothario' is to the Broadway paper 'a sheik ham with a dame complex.' Sometimes, of course, its language is almost unintelligible to the uninitiated. Mr. Motherwell cites a headline which read 'Pash Flaps M. C. Fan Clubs Rated Worthless to Theaters as B. O. Gag.' 'M. C.'s' are masters of ceremonies in the picture houses. 'B. O.,' to 'Variety,' means box office. The point is that the effort to organize young devotees of the actors who serve as M. C.'s does not pay.

"'Variety's' current issue affords almost equally difficult passages. 'Folding of N. Y. Bank Clips Wings of Angels' is an intelligible headline comment on the failure of the Bank of United States, but 'Coast's Party Manners Chill—Dead Pans Go on Like Make-Up With the Shirt Front—But in the Studio They Act Custard-Pie and Love It—Only Muggs Laugh' is an interpretation of the chill formality of dressed-up Hollywood audiences which requires considerable study.

"Mr. Motherwell finds art in this perversion of the English language. Art, of a sort, there undoubtedly is. But the 'highbrow' mucker pose is no more intelligent than snooty 'highbrow' aloofness. Slang is not artistic because it is hard to decipher. On the contrary, the best slang requires no study for interpretation; its meaning is as clear as the lesson of a good cartoon. Much of this Broadway English is a forced and artificial product. Some of it, like the best of baseball English, will become a permanent part of the American language. But if there is anything worse than a second-rate baseball reporter's effort to be different it is a Broadway commentator's studied contortions in a language with which he is only vaguely familiar. It takes real art to develop such a fragrantly vegetable vocabulary as Mr. McGeehan's."

TRADE PRESS HAILS MIGHTY "CIMARRON"

Radio PICTURES

Reg. U. S. Pat. Off.

THE TALKIES ARE BORN TODAY

VICTORY YEAR BEGINS

TITAN'S MIDAS HA

HISTORY ACROSS T

GIMMA

EDNA FERBER'S GREAT S

AND FLINGS SCREEN THE DAWNING YEAR

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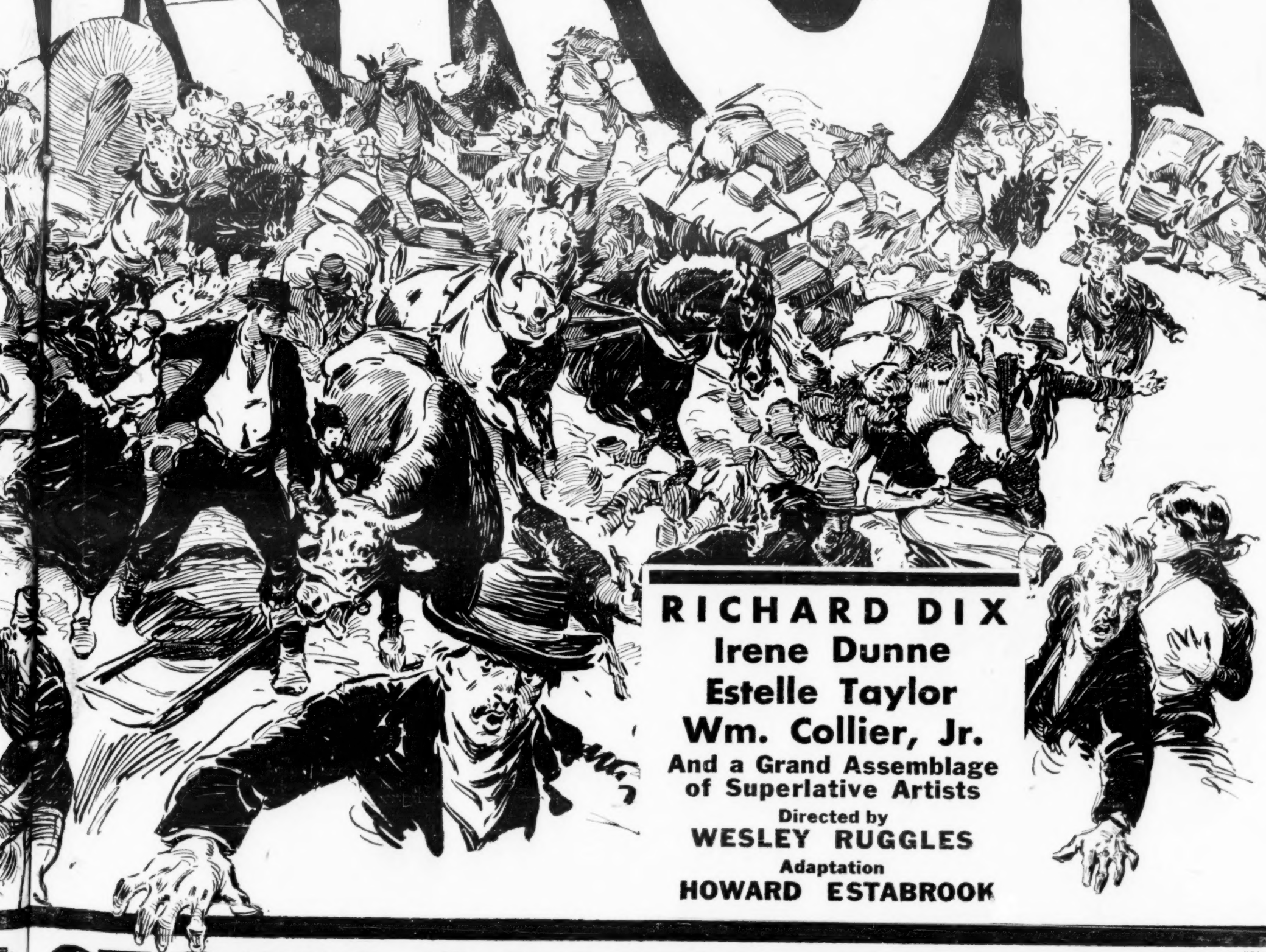

RICHARD DIX
Irene Dunne
Estelle Taylor
Wm. Collier, Jr.
And a Grand Assemblage of Superlative Artists
Directed by
WESLEY RUGGLES
Adaptation
HOWARD ESTABROOK

STORY COMES THROUGH

"Birth of a Nation"! "The Four Horsemen"! Towering Giants of the Ages Dwarfed as Seething, Roaring, "Cimarron" Pours Itself in Tumultuous Pageant Across the Screen!

SIEGE GUN CAMPAIGN FOR MIRACLE SMASH!

All America One Huge Audience for Biggest Day and Date Exhibition Sweep Show Business Has Ever Known...Topping Clearly and Conclusively the Amos 'n' Andy Drive for Diversity of Showmanship and High-Pressure Exploitation! World's Greatest Newspapers . . . Trade Press . . . Fan Magazines . . . and Radio Networks Harnessed in One Overwhelming Onslaught Against Old Davil Depression!

All Accessories Available Three Weeks Before Release Date . . . Special Flash Advertising Geared to Blow Your Hats Off!

Radio PICTURES
Reg. U. S. Pat. Off.

COMING TITAN CLICKERS

Herbert Brenon's
BEAU IDEAL

Charles Rogers'
MILLIE

with Helen Twelvetrees
From Donald Henderson Clarke's Best Seller

VICTORY YEAR BEGINS

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom are any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

What, No Coffee!

Chicago.

During R-K-O's birthday month, January, all local houses in Chicago will give each patron a small wrapped cake supplied by the Ward Baking Co.

George Brown, Chi p. a., put over the deal.

Hartford, Conn.

For the first time in years Warners' downtown theatres showed an advertising film on their screens in the four major houses here.

Concession came in connection with a local jeweier, who presented each purchaser of $15 worth of merchandise with a $2.50 book of tickets for any of the New England Warner theatres. Lobby displays showing cases of jewelry were also permitted to the jeweler, who recently also effected a tie-up with the Fox theatres, presenting wrist watches to lucky number winners.

Stubs for Music Lessons

Chicago.

Fred Gretsch Co., maker of musical instruments, has effected a tie with Publix-Great States, whereby it will undertake to teach each child how to play the kid's favorite band instrument.

Theatres are being used to rehearse the children, with so many theatre tickets good for so many lessons.

Madeline Woods, p. a.

Archery Contests

Chicago.

Publix-Great States, through p. a. Madeline Woods, is starting an archery contest for children through the middle west.

After a child attends 10 shows a free bow and arrow is donated, with local dealers tying up and giving prizes for the best marksmen. These best shots are picked from the Saturday mob, when the kids are allowed to shoot the rubbed-tipped arrows at cut-out figures on the stage. The cut-outs are ads for future shows.

Now in operation are about 20 houses through Indiana and Illinois.

Refund Stunt Flops

Little Rock, Ark.

W. Watlington, manager for R-K-O Southern in Little Rock, Ark., tried the Sears, Roebuck gag on patrons in connection with "Brothers" (Col). Offered flat refund of cash if pic didn't satisfy, using ads in town's papes.

Stunt might have worked elsewhere, but insignificant in this section with customers usually too proud to stoop to such demands. No particular pull for the b. o., either.

Air Fight for "Angels"

Dallas.

Fuller Kislingbury, manager of the Publix-Melba, plugged "Hell's Angels" with a stunt that got plenty attention. Got a couple of cadets from the plentiful local flying schools to do an air fight over Trinity river, with plenty of room for the sky gazers.

In B. V. D.'s

Memphis.

Cecil Vogel, manager of Loew's State here, had a six-footer parading Main street in a union suit and high silk hat. Suit was placarded with a sign reading "Getting down to bare facts. Here's a scream. Will Rogers in 'Lightnin',' at Loew's State."

Two-Day Auction

Dallas.

R-K-O Majestic got good results from a tie-up with Bush & Gerts and the D. L. Whittle Music Co., Victor dealers, for a radio auction. Both house and dealers gave customers "shekels."

Auction lasted two days, Mon. and Tues., the customer each night with most "shekels" getting the radio. "Shekels" were distributed the previous week plus a lobby radio show to create interest.

Stunt boosted ordinarily weak Monday and Tuesday, with house only out expense of the scrip money.

17 "Readers" Weekly

Denver.

The Paramount is getting exceptional results from 17 readers being sent weekly to neighborhood and suburban papers. The only cost is a pair of passes to each.

A treasure hunt in the "News" rates several page one stories during the week, and always on Sunday.

Ballyhooer in Drag

New York.

As a stunt for "Charley's Aunt," the Globe dressed a man in feminine costume such as Charles Ruggles uses in the picture, set him on a high stool at the box office to smoke cigars all day.

Buy ½ Price—Sell Full Price

Seattle.

Johnny Northern, press agent for "Follies," with Doc Grant, former manager for Diero, assistant to Dave Himelhoch, manager. House now putting over great gag to help unemployed and endorsed by central labor council.

Idea is simply those out of work can buy ducats at half price, and sell them for full price. They tell the buyer that they make 12½ cents each time a 25 cent ticket is sold. Men and women on the job have been making up to $6 and $8 per day. Many come with one ticket bought from unemployed, and then buy a second ticket at the b. o.

Civic Ass'n Helps

Minneapolis.

With Minneapolis host to two strong legit road attractions, "A Month in the Country" and "Michael and Mary," the local Civic and Commerce Association, leading organization of business men here, proclaimed last week "Greater Attraction Week."

In an effort to help the show houses, the association had John Burgess, one of its principal officers and millionaire vice-president of the city's biggest bank, go on the air over WCCO every day, for a week in advance, to ballyhoo all of the city's theatrical attractions.

Burgess, in his radio talks, urged residents of the northwest to come to Minneapolis last week to take in the shows. He described in detail every attraction in town, including films and vaudeville as well as the legits.

Cardboard Celebs

Los Angeles.

Metro combined exploitation with a charity gag in connection with the annual "Examiner" (daily) Christmas benefit, held this year at the Carthay Circle.

Life size cutouts of Wallace Beery and Marie Dressler, to exploit "Min and Bill," were made, and a tintype artist hired to make tintypes of people showing them shaking hands with either "Beery" or "Miss Dressler." Charge for this was 50 cents, with returns donated by Metro to the benefit fund.

Trick 'Leads' Get By

Providence.

By using a tricky lead on stories dealing with "Hook, Line and Sinker" (Radio), local publicity offices of R-K-O managed to get daily breaks in newspapers ballyhooing Wheeler and Woosley. Dick Farrell, R-K-O publicity man, managed to get six stories, two on front page and others inside for the week the Radio feature played here.

Local newspapers are tightening up on giving free space to theatres, which made the "break" stand out the more.

Life-Savers Help Toledo B. O.

Toledo.

Wally Caldwell, manager of Valentine, tied up with Life Saver Co. for ballyhoo on "Min and Bill." More than 10,000 sample packages of the mints were distributed by usherettes on crowded downtown streets at Christmas time. On the envelope which contained the mints was the inscription; "They're on Everybody's Tongue." Meaning Min and Bill and Live Savers.

A tieup was effected with the Elk's club, whose secretary mailed out 2,000 postcards with the salutation "Hello, Bill." Postcards and printing were theatre's only cost.

Groaning Seats

Chicago.

To add and heighten the weirdness of "The Bat Whispers" (UA) at the United Artists here, all mushrooms under the seats were wired and equipped with speakers, which during the best of the creepy action gave forth strange groans.

Silver-Marshall radio strung the 3,600 feet of wire with credit to Miles Conconan, manager of the house, and Charles Baron, p. a. for U. A.

Acute Risibility

Chicago.

To get "Charlie's Aunt" (Col) a break in the papers, George Brown, R-K-O p. a., arranged to have a woman found in the audience laughing hysterically. Ambulance, from a private hospital, was called with the newspapers getting a buzz to see the lady still laughing.

House also had a glass case in the lobby, containing false teeth, pins, buttons, etc., claimed to have been lost by people laughing at picture.

Saxton Copped Goldwyn Prize

Baltimore.

William Saxton, new city manager for the Loew houses here, won the publicity prize offered by Samuel Goldwyn for the best house campaign on "Whoopee." Saxton received the news and the prize (a traveling case) in this town, but the winning publicity campaign was for the Syracuse engagement of the film.

Radio Auctions Got Results

Birmingham, Ala.

Two radios were auctioned off by R-K-O theatres here with the cooperation of Radiola dealers here.

(Continued on page 58)

Dying Night Clubs

(Continued from page 1)

been weaned over to the more subdued and quiet speakeasies. One cafe operator, still sticking but admitting defeat, analyzes the situation thusly: That despite a population of over 6,000,000 in New York, besides approximately 1,000,000 daily transients, but three night clubs in the Broadway sector are getting enough to do much better than stay alive. The three clubs are high, moderate, and pop priced respectively. Meaning that from 7,000,000 people is derived just enough to return a fair profit to one club of each type. The other places in these three divisions range, in current biz, from barely getting by to starvation.

New Year's

The cafe situation as it stands was clearly illustrated New Year's Eve as celebrated last Wednesday night. The clubs actually died on what has traditionally been the best money night of the year. In contrast, Times Square was jammed with the biggest non-spending promenading crowd within memory.

The nite clubs got little or no encouragement from the celebrators. Biz in the class joy spots, compared to last year was generally off 25%. Only two places drew enough advance reservations to tax capacity. Other Grade A spots along the stem held what would normally be considered fair Saturday night crowds. The anticipated last minute rush for table accomodations failed to materialize.

Several of the clubs which regularly close at 3 a. m. had obtained permits to run after that hour, but the concession really wasn't needed. Most of the Broadway steppers seemed content to stick to one spot instead of making the usual rounds. Average charge per person was $15, with everybody apparently intent on getting all that was coming under the flat rate.

More strollers were in evidence on Broadway between 42nd and 50th streets than ever before. Perhaps 500,000 milled in Times Square after theatre time, necessitating the diversion of traffic from Broadway and Seventh avenue. Many dashed for the midnight picture shows after slipping the old year a hearty razz on the streets and extending a none too cordial welcome to the new. Both in the streets and in the clubs the merriment appeared more strained than spontaneous.

Most of the clubs were half empty at midnight, so that when the lights were doused and the band went into the customary "Auld Lange Syne" routine, it was strictly up to the waiters to make synthetic whoopee.

Pop Price Places

Among the pop priced Broadway spots, the Hollywood, with a $10 top, played to capacity, while the other regular non-couvert spots reported fair trade, but with the grosses, in most cases, far below those of last year. The Chinese places all had wide open spaces in their large capacity rooms.

Many of the Broadway "regulars" shunned the clubs in favor of home parties and the special Mayfair dance at the Ritz, where the top for theatrical members was $15 and invited guests $25. Jesse Lasky's party at the Algonquin drew a picture flock. Few of those attending these parties broke away for a tour of the class spots. Apartment affairs also did much to cut into the expected grosses of the late spots.

Chicago, Jan. 6.

New Year's Eve business in general was brutal. All the hoi pollois celebrated it in somebody else's home.

The more swanky places, like the Granada, College Inn, Edgewater, and La Salle Hotels did well, but the cheaper spots were way off.

Cafes with radio outlets were assuring listeners in up until the night before that choice locations were still available. Lots of drinking but mostly in private.

Hollywood, Jan. 6.

The reputed gross for Agua Calente seemed to be in full bloom, according to the New Year's revelers, who wanted to get away from it all and usher in Jan. 1 below the Mexican border.

Aside from the anticipated stew stuff, the Caliente Casino is said to have put the bee on big for the sizeable Hollywood contingent. Others who wooed quietude scrammed to Palms Springs or Del Monte with the usual open house stuff in evidence.

While the general night life was below par, the Mayfair was SRO and long booked ahead, as was the Cocoanut Grove at the Ambassador hotel. Other roadhouses and hotels were not turning them away as was anticipated. Even the ritzy Mayfair chopped its tap to $10, although the Embassy retained a $15 couvert.

Many private athletic and social clubs did capacity, or better, because of the general chumminess of everything and also through booking attractions for holiday shows. One example is the Jonathan Club which paid $3,000 for its show. The club thing also clicked on its drinking advantages.

The usual melees ranged from the joints to the ritz spots.

Louisville, Jan. 6.

New Year's eve celebration in Jefferson county, surrounding and including Louisville, were shut tight at 1 a. m, by order of County Judge Fox. Capt. Hagerman, chief of county police, saw that all public places of entertainment were closed promptly. Roadhouse and night club operators burned over the loss. They had figured the night's take would cover the nut for the next six weeks.

No special instructions were issued for city celebrants, but Chief of Police Ratcliffe held a flock of his boys on hand for emergencies and quickly quieted all attempts at street revelry and disturbances.

Herzbrun's Eastern Trip

Hollywood, Jan. 6.

Henry Herzbrun, chief of the legal department at Paramount Studio, is enroute to New York for a visit.

It is his annual trip.

Garrett Lloyd Joins Radio

Hollywood, Jan. 6.

Garrett J. Lloyd, writer for D. W. Griffith for 11 years, is now under a writing contract to Radio.

Roach Shutdown April 4

Hollywood, Jan. 6.

The Roach studios finish the current schedule April 4. Will immediately close for month.

BEHIND THE KEYS

Reading, Pa.

Edward B. Lewis, formerly of Bayonne, N. J., and before that at the 81st Street, New York, now managing the Park theatre, owned by Reading Lodge of Moose.

Lynchburg, Va.

Capitol, Danville, has reopened after being dark two years. L. W. Lea of Danville is manager.

Kansas City.

Charley Raymond has been switched from Loew's Kansas City to the Great Lakes at Buffalo. John McManus, St. Louis, sent to K. C. and Harold Evens switched from Richmond, Va., to St. Louis.

Reading, Pa.

The Sabloskys have reduced admission rates at the Grand and Garrick theatres, Norristown, Pa., for all days except Saturdays and holidays, when usual prices remain in force.

Reductions for other days are from 50 to 40 cents, with others in proportion. Matinees are 30 cents, all seats, adults; children, at all shows, afternoon or night, 15 cents.

Hingham, Mass.

Discarded films in the projection booth of the Central theatre, Hingham, exploded and burned the operator and his assistant quite seriously.

Athens, O.

New Ohio theatre, picture house with 350 seats, has been opened here with sound. Owned by the Hocking Theatre Co.

South Charleston, O.

Garden theatre, owned by Charles D. Peifer and Ronald Holloway, has been sold to E. L. DePorter, of Dayton.

Augusta, Me.

Leo Beaudoin has gone to Rochester, N. H., to manage the Capitol theatre.

Council Bluffs, Ia.

The Broadway closed Dec. 2, reopened Christmas Day. R. K. Fulton, sent to Princess, Sioux City, by publix, returns to house as manager. No contract yet signed with electricians union.

Monessen, Pa.

The Olympic theatre building was badly damaged Jan. 2 when four explosions in rapid succession blew one business block to bits, damaged four other buildings and rocked the entire city. The explosions were believed to have been caused by gas. Fire broke out several times in the theatre.

Fremont, O.

Tenants on the site leased here several months ago by Paramount-Publix have been asked to vacate at once. This apparently indicates that Paramount will build.

Oklahoma City.

The Reno, seating 800, operated by Griffith Bros., opened Christmas. Admission, 10-15c.

Springfield, Ill.

Two local film houses, institutions along the "levee" for years, have closed. Both featured westerns. Theatres, the Capitol and Amuse-U, were operated by local people.

Reading, Pa.

Frank D. Hill, for a number of years manager of the Lyric, Hippodrome, State, Orpheum and other theatres here and holding a similar position in various upstate houses, has been appointed manager of the Orpheum, burlesque and road shows, again.

Dallas.

W. E. Callaway returns here as sales supervisor for Pathe in south. Former branch manager here. Past five months connected with home office.

Kansas City.

Dickinson Theatres, Inc., will erect a new house at Bearstown, Ill., to seat 1,000. Construction will start next spring.

Missouri Valley, Ia.

New Paramount-Publix Valley theatre, 700 seater, opened here with C. E. Carpenter as manager.

Kearney, Neb.

Kearney opry house ordered closed as film fire trap after 25 years of service.

New Philadelphia, O.

J. F. Kuhns, prosecuting attorney of Tuscarawas county has nolled indictments against W. E. Burton and six employees of the Bexley theatre, Dover, charged with operating Sunday films. Squashing of the indictments brings to a close a long battle between Dover city officials and theatre interests in progress since last spring. Dover pictures have been operating unmolested on Sundays since the November election.

Bridgeport, O.

New Home theatre has been opened by Dan F. Steiniger, who added new sound equipment.

Birmingham, Ala.

Grand theatre, Water Valley, Miss., has been purchased by W. S. Tyson.

Publix has ordered the Gaity, Biloxi, Miss., closed except on Saturdays. Scale of prices at Saenger, other house there, has been reduced to 15 and 30 cents.

Postville, Ia.

The new Iris, all sound, has been opened.

Galveston

R. H. Clements, formerly of Portland, Ore., has opened the Hollywood theatre, sound, at Dickinson, Texas.

Danbury, Conn.

Citizens of Brewster, N. Y., have voted for Sunday films. Move will be felt here, as local theatres draw heavily from pictureless eastern Putnam county towns Sunday nights.

Lynchburg, Va.

First break in local Publix ranks, since that concern took over the Casey houses two months ago, is the resignation of Olinto Accorsini, manager of the Isis and Academy. He quit Jan. 3 to take over the Trenton, only opposition house to Publix here.

Augusta, Me.

J. M. Edgar Hart, former manager of the Augusta Theatres, has gone to Astoria, Ore., to become city manager of Fox interests.

DETROIT

SAMUEL GOLDWYN

presents a trio of talented performers

JOHN BOLES

... the boldly handsome star of "Rio Rita," "Captain of the Guards" and "Golden Dawn."

LEON ERROL

... whose amazing antics and india-rubber legs have caused him to be called "the stage's most lovable, laughable clown."

EVELYN LAYE

... beautiful star of Noel Coward's "Bitter Sweet"—hailed by the N. Y. Tribune "as the loveliest prima donna this side of heaven."

A gaily romantic story of sentimental adventure

"One Heavenly Night"

The story by:

Louis Bromfield ... Pulitzer Prize Winner and brilliant young author of "The Green Bay Tree," "24 Hours" and other novels and **Sidney Howard**—Pulitzer Prize dramatist, author of "They Knew What They Wanted" and many other Broadway successes.

Incidental music by:

Nacio Herb Brown—who composed "Singing in the Rain," "I Still Belong To You," "Pagan Love Song" and many other hits.

Extra! CHAS. CHASE First Super Comedy

TOMORROW! 50c 10:45 to 2 P. M.

UNITED ARTISTS

Bagley at Grand Circus Park

ST. LOUIS

Merry Christmas

LOEW'S STATE

Bargain Matinee 35c to 1 P. M.

35c to 6 Then 50c

THE BAT WHISPERS

STARTS FRIDAY!

Laughs and thrills—at least one a minute—with an intriguing background of weird mystery. A holiday treat all will enjoy, with the great star—

CHESTER MORRIS

Find 'em all for amazing thrills and what a mystery! Why is the Bat? You won't know till the very last minute.

CARTOON—"CUCKOO MURDER"

BURTON HOLMES TALKIE

BOY FRIEND COMEDY

LAST TWO DAYS

EYES OF THE WORLD

NEWARK

OLD WIVES for NEW—NEW HUSBANDS FOR OLD !!

Here's marriage a la mode among the restless...rich...where the cocktail hour always calls to other arms and fresher charms.

IT HAPPENS IN THE BEST FAMILIES

DIVORCE AMONG FRIENDS

JUST AN OLD COUNTRY CLUB CUSTOM

—WITH—

IRENE DELROY
LEW CODY
JAMES HALL

—Added Features—

Mosque Today

CHICAGO

AMERICA GOES "HOOK, LINE AND SINKER" FOR HIGH PRIESTS OF HILARIOUS HOKUM!

Take your Funny-Bone out of the Frigidaire, Folks, It's time to Laugh again!

DOROTHY LEE

There's going to be a Nut-Time in the Old Town! Let the Bats in the Belfry go Ding-Dong, for the Foot-loose, Screwloose Sons of Tom Foolishness and Minnie Ha-Ha have gone Haywire again!

BERT WHEELER AND ROBERT WOOLSEY

in A Monkeyshine Melodrama

"HOOK, LINE AND SINKER"

With DOROTHY LEE

RALF HAROLDE, JOBYNA HOWLAND, NATALIE MOORHEAD and a GRAND COMPANY of COMEDIANS.

AN RKO RADIO PICTURE

Another Dippy-Daffy-Delirium of Dim-Wit Didoes to rock the land with Laughter with the Monarchs of Mad-house Merriment and their Bully Band of Bedlamites Busting the Buttons off the Nation.

OPENS 10:30 AM TOMORROW

TOMORROW'S PRICES 50¢ TO 2 P.M.

RKO STATE-LAKE

STATE AT LAKE ST.

BE SURE TO BRING THE CHILDREN!

NEW YORK CITY

January will be RKO 2nd Anniversary "Greater Show Month"

GLOBE

DAILY from 10:30 A.M.

Popular Prices

He was thrilled to the roots of his four-dollar wig when sweet Amy kissed him and called him "AWNTIEE!"

... but when her high stepping papa pursued him with passion in his eye, the phony female learned what us girls have to suffer!

CHARLIE RUGGLES in PERSON

Charley's Aunt

with CHARLES RUGGLES

JUNE COLLYER

From the play by Brandon Thomas

COLUMBIA PICTURE

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RIALTO

9th at GEE

IF YOU'RE HUMAN IT WILL GET YOU!

You'll roar like a lion, bark like a zebra, shriek like a monkey and giggle like a hyena... You'll giggle all over the jungle at Cohen and Kelly in their wild adventure with the dusky, hip-hurling Shebas of the ivory belt.

IT'LL GONNA BE LEFFING MIT TRILLS MIT EXCITEMENTS! OI!

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Doors Open 1:30 P.M. Today

The COHENS and KELLYS in AFRICA

GEORGE SIDNEY
CHARLIE MURRAY
VERA GORDON
NOTE VERIFY

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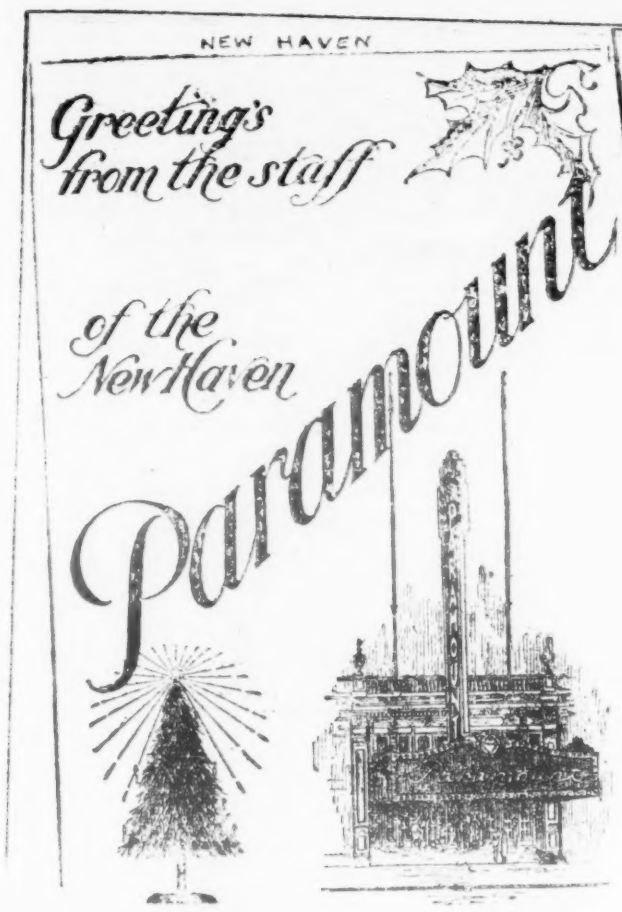

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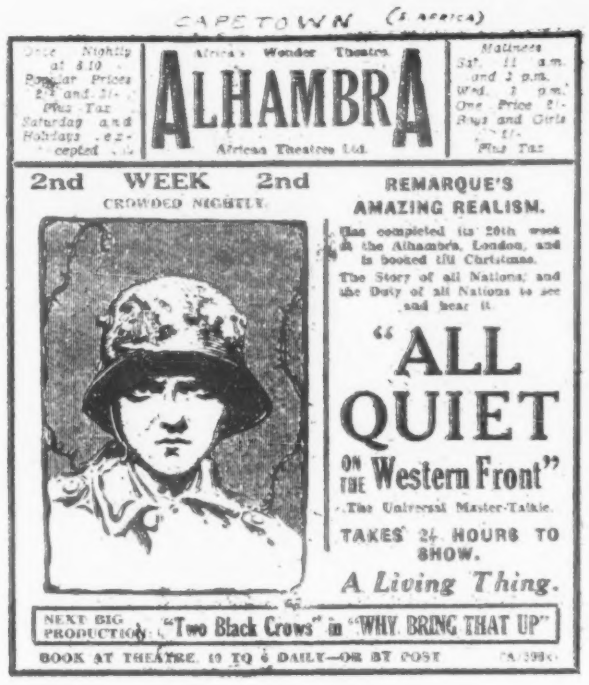

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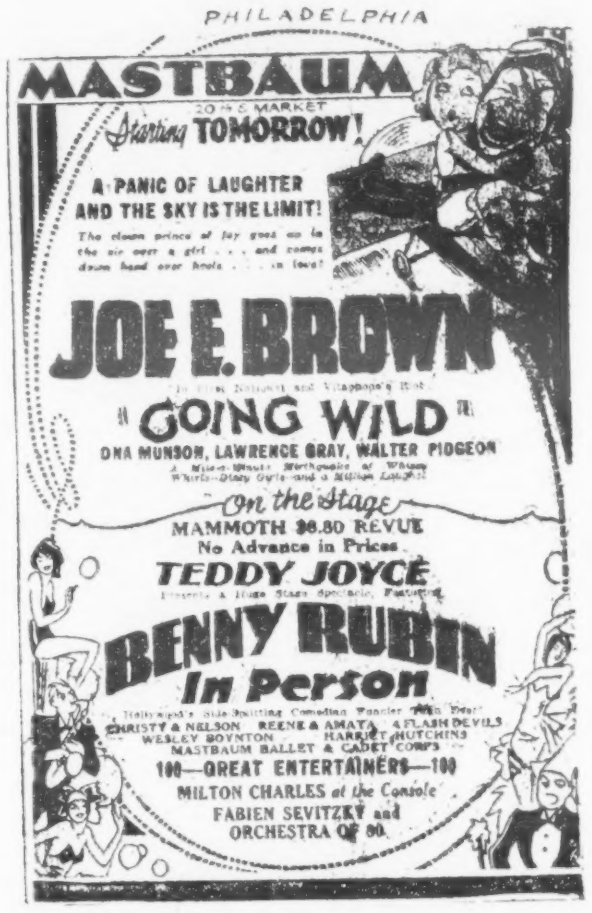

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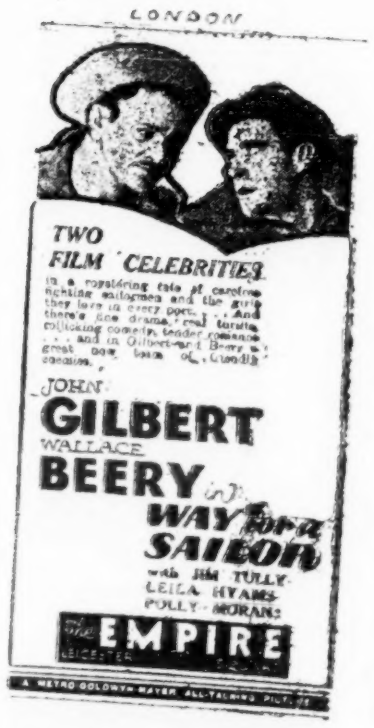

NEW HAVEN

Reaching for the Moon

United Artists production and release starring Douglas Fairbanks and featuring Bebe Daniels. Based on Irving Berlin's story. Written and directed by Edmund Goulding with additional dialog by Elsie Janis. Ray Janee, cameraman; Oscar Lagerstrom, sound. Jack Mulhall, Helen Jerome Eddy, Claude Allister, June MacCloy underlined. At the Criterion, N. Y., for $2 twice daily run starting Dec. 29. Running time, 90 mins.

Larry Day.....Douglas Fairbanks
Vivian Benton.....Bebe Daniels
Rogers.....Edward Everett Horton
Jimmy Carrington.....Jack Mulhall
Sir Horace.....Claude Allister
Kitty.....June MacCloy
James Benton.....Walter Walker
Secretary.....Helen Jerome Eddy

A masculine "What a Widow" with a box office career before it of moderate proportions. The Fairbanks and Daniels names should attend to that on the basis that the picture, itself, is just fair.

If there's as much coin in this one as they say there is, and the report is that the negative cost will charge off around seven figures, "Reaching for the Moon" has got a battle on its hands to get back such an outlay. And that it's an expensive picture is obvious from the screen. Sets are imposing and lavish. Add to that the time it took to get this film under way, also the amount which must have gone to the picture's two leads, and it's not mental telepathy to think that the cost sheet on "Moon" can be no small matter.

For entertainment it's not a typical Fairbanks yarn. It's more than possible that too many cooks twisted this story until it finally unreels as an unimpressive theme. The dialog occasionally sparkles but does not sustain its pace. A danger here is that many film patrons will even muff the comedy verbiage between Fairbanks and Horton. To counteract that, however, is the Fairbanks appeal to the women and a blond Bebe Daniels who will hold retina attention. She does well enough with a not particularly sympathetic part. Fairbanks looks in splendid physical shape in this picture, doesn't have to fear a microphone, and if given a suitable script definitely reminds that he can continue to be a box office factor.

Which induces a query as to why this athletic star should dodge "Hawthorne, U. S. A." as a picture. That's a show he did back in 1912 at the Astor; a typical Fairbanks script which would keep him in modern dress, a point the exploitation on "Moon" is stressing. Fairbanks doesn't typify the modern business man on the screen. Never has. But he does spell rollicking romance to fans and the odds are that Douglas, Sr., with a Rex Beach background would be well worth a bet in sound.

Here he's a big Wall Street operator whose dizzy routine is interrupted by Miss Daniels who maneuvers her way into his office on a wager. Intrigued, Fairbanks drops everything to rush aboard the transatlantic liner she's taking after she omits keeping a dinner appointment with him. Remainder of the footage all takes place on the boat with Claude Allister as the silly ass British fiance of Miss Daniels who is supposedly a famed aviatrix going abroad with a group of femme flyers for some obscure purpose. Further continuity includes the market crash, which Fairbanks gets by phone to the boat, and ends in a wedding back in New York after he has been spurred to a retrieve try by the girl.

Goulding, in directing, has gone deep into the trunk to pry forth the old burlesque bit of a liquid concoction which makes the timid bold. This sequence is permitted to run into overemphasis, yet develops into the strongest laugh footage in any of the reels. It's universally understandable hoke will probably go a long way to save the feature in a vast majority of its play dates. It has both Miss Daniels and Allister innocently sipping of the cup, for an immediate personality change, and winds up as Fairbanks, a teetotaler, takes two or three gulps to go wild in a shipboard chase which rings in a string of stewards. Another comedy scene is bodily out of the past in having Horton, as the valet, teaching his master the art of wooing. Regardless of its merit, and the double entendre dialog between the two men does much to assuage for the mechanics, this revival of old bits throws the weakness of the story into sharp relief.

None of the Berlin songs is left other than a chorus of hot number apparently named "Lower Than Lowdown." Tune suddenly breaks into the running in the ship's bar when Bing Crosby, of the Whiteman Rhythm Boys, gives it a strong start for just a chorus which, in turn, is ably picked up by Miss Daniels, also for merely a chorus, and then an exterior shot to the deck where June MacCloy sends the lyric and melody for a gallop of half a chorus. That cleans up all the vocalizing in the film despite the fact that the title song is spasmodically included as a musical background. Originally, Berlin had five ditties penciled into this picture.

Other than Fairbanks, Miss Daniels and Horton support cast members are given little leeway. Horton is excellent and invaluable in holding the picture together. Allister does his theatric Britisher capably while June MacCloy may catch passing attention on her appearance. It is also evident that this girl knows how to warble a torrid tune, to be expected in that she's supposed to have hopped from cabaret to pictures. Miss Eddy does well with a very small part.

The Fairbanks and Daniels names figure to give this release a marquee head start while the resultant viewing will generally class it as but fair and light entertainment. Where expectations are high it will disappoint.

It seems that they've tried to do the same with Fairbanks as they did with Miss Swanson in her last release. It's a long way from the ideal solution but leaves a loophole for the male star to crash through in a future talker of the type they expect and will definitely go for from him. *Sid.*

RIGHT TO LOVE

Paramount production and release starring Ruth Chatterton. Directed by Richard Wallace. Story from the novel, "Brook Evans," by Susan Glaspell; adapted by Zoe Akins. Photography by Charles Lang. At the Paramount, N. Y., week of Jan. 2. Running time, 79 mins.

Naomi Kellogg / Brook Evans .....Ruth Chatterton
Eric.....Paul Lukas
Joe Copeland.....David Manners
Tony.....George Baxter
Caleb Evans.....Irving Pichel
Mrs. Kellogg.....Veda Buckland
William Kellogg.....Oscar Apfel

A profound and thoughtful romantic drama treated with utmost refinement of sophistication and still possessing elements that will appeal to the broadest kind of screen audience. Picture presents Ruth Chatterton in a serious role that matches her performance in "Anybody's Woman" and carries her forward still another step toward ultimate eminence in the picture player world.

Production becomes notable for several things. It is the first release using the new Bell light valve, an improved device in recording that eliminates extraneous noises and registers sound values beyond the range of the old apparatus in delicacy. Also it brings into play the perfected technique of the Dunning process which eliminates the crudities of the old double exposure, so that the same player enacting two roles is free to move over the entire field of vision, crossing the doubled personality and engaging without limit in scenes in which the dual characters mingle.

In one incident of the story Miss Chatterton, playing the dual roles of mother and daughter, is seen to clasp a locket chain around her own neck. The acid test of the incident is that it plays itself out with perfect naturalness so that the illusion remains unmarred by any consideration of a mechanical freak. The device is so good it becomes superior to its own artifice. This story gives the mechanical technique its severest test, for the subtlety of its theme does not admit of any discordant note such as might be introduced in the use of a device of theatrical or artificial nature.

The force of the story idea is so bound up in the persuasiveness of the playing that it would be ruined by the intrusion of stage mechanics. Play is almost devoid of action in the theatre sense, but under the forceful playing of Miss Chatterton the development of its emotional import makes tense drama.

Essence of the situation is that a young country boy and girl, whose marriage is opposed, surrender to the romantic urge and the boy is killed soon after, leaving the girl to face the prospect of motherhood. Another older and unloved suitor offers her marriage and, under her family's urging, she accepts that solution, but unwillingly.

The child grows up unknowing and in a different part of the world, with the mother, cheated of her own romantic dream, determined that her daughter shall have all the richness of experience she missed and is set upon that purpose despite the opposition of the husband, a narrow religious zealot. It is the husband who prevails, so the girl is spirited away to China as a missionary, a career the unawakened girl welcomes.

In her new surroundings the younger woman is approached by a suitor, but puts him aside, although her instincts are vaguely toward gaiety and worldly joy. In this divided mind she reaches a crisis, while her mother, half a world away and on her deathbed, makes her own frustrated dream reach across space to influence the girl's choice toward love and the fulfillment of all her moher had lost in happiness.

Story has many fascinating modern angles. It has, for instance, all the elements of the romantic tragedy of the "Way Down East" school, but by its shrewd twists makes the whole pattern into a cheerful romance lightened with a certain poetic quality.

Direction and story treatment are flawless. Material is handled with uncompromising economy of footage. Character and situation are built with remarkable vividness and thoroughness and always by subtle directness. The handling never descends to literary formula. The volunteer husband is the nearest thing in the cast to a heavy, but the treatment makes him altogether a well meaning, but headstrong bigot. All the characters are cameo clear in outline and detail. It is remarkable to find a novel so skillfully adapted to the dramatic form. The story develops in celluloid with the smooth completeness you would expect from a stage play translated.

A picture that stands up on merit as a serious dramatic offering and still has the quality that draws the mob to the boxoffice, with special attraction for the women of all levels of taste and intelligence, which alone spells salable film product. *Rush.*

Miniature Reviews

"Reaching for the Moon" (UA)). Fairbanks and Bebe Daniels names as the main asset. Inconsequential story against a heavy production background with two comedy sequences which will save it for the picture houses. Not a smash entry, but should do moderately and, perhaps, a little better than that in spots.

"Right to Love" (Par). Class picture that will provoke talk on its romantic theme and powerful performance by Ruth Chatterton. Broad appeal and sure winner.

"Paid" (M-G). Joan Crawford starred. Good crook meller with interesting revise of old plot, smart dialog and fine performance by the lead. Should have no gross trouble anywhere.

"Man Who Came Back" (Fox). Gripping old melodrama of drugs and degredation tamed down and made into a cheerful, sentimental piece for Charles Farrell and Janet Gaynor, whom it serves nicely. Co-star names make it a strong bid.

"Criminal Code" (Col). Corking picture bound to create favorable word-of-mouth. Can play anywhere and deliver. Dramatic prison story, excellently played by high calibre cast including Walter Huston and Phillips Holmes as billing names.

"Man to Man" (WB). Good program material dealing with the sociological side of crime. Well acted and ably presented. Minus strong cast names.

"Jaws of Hell" (Gainsborough). Okay for the American second string grinds. Too poorly put together on story and photographically weak to get any further on this side.

"Under Suspicion" (Fox). For the grind double feature spots only. Badly handled production all the way.

"Night Birds" (BIP). Garbled underworld story without a shred of logic. Poorly directed, acted and recorded.

PAID

Metro-Goldwyn-Mayer production and release. Joan Crawford starred. Robert Armstrong and Marie Prevost featured. Directed by Sam Wood. Dialog by Charles MacArthur; adaption by MacArthur and Lucien Hubbard. From Bayard Veiller's play, "Within the Law." Charles Rosher, photographer. At the Capitol, N. Y., week of Jan. 2. Running time, 85 mins.

Mary Turner.....Joan Crawford
Joe Garson.....Robert Armstrong
Agnes Lynch.....Marie Prevost
Bob Gilder.....Kent Douglass
Inspector Burke.....John Miljan
Edward Gilder.....Purnell B. Pratt
District Attorney Demarest..Hale Hamilton
Cassidy .....R. E. O'Connor
Eddie Griggs.....Tyrrell Davis
Carney .....William Bakewell
Red .....George Cooper
Bertha .....Gwen Lee
Helen Morris.....Isabel Withers

Crook meller with a strong dramatic tug. An underworld idea that sidesteps the beaten path and a star who rates the billing. It will get a load of money anywhere and will help Joan Crawford. Advancing beyond the strictly s. a. and dud-wearing years, here she histrionically impresses as about ready to stand up under any sort of dramatic assignment.

This 18-year-old stage plot rides into modernity astride Charles MacArthur's dialog. As Bayard Veiller's piece, "Within the Law," it was a legit smash when produced by the Selwyns back in 1912. The plot's the same. The trimmings in this talker version are modern, with the incidentals brought to the up-to-date level via MacArthur's chatter. Advantage over most of the recent gangster stories is a sound theme that will always carry weight when properly handled in the fashion of the moment.

"Who killed Eddie Driggs?" the dying gangster is asked by cross-examining cops. "Santa Claus. Eddie wrote Santa for a red wagon. Santa sent him a green one. They had words. Santa whipped out his pop gun and shot Eddie. I oughta know. I was there when it happened," replies the dying gangster just before he passes out.

That's correct underworld decorum according to the modern conception, with other similarly toned dialog successfully pacing the story.

Miss Crawford is always believable as the innocent department store girl who's sent away for three years when the rich store owner insists on pressing the larceny charge. Result of her years in jail is a well planned scheme for taking suckers while remaining just inside the law. Through study she has learned to fight the law with law.

She marries her persecutor's son for revenge, but falls in love with him, and the ensuing complications are now well known through pretty constant use during the last 18 years or so.

One interesting trick inserted in the rewriting was the electric truck hoax devised for the robbery of the painting. By tying up the electric company crew and exchanging clothes the crooks almost evade the trap that has been set for them. It makes for much added suspense.

Robert Armstrong, Marie Prevost, George Cooper, John Miljan, Hale Hamilton, Purnell Pratt, Robert Emmett O'Connor and the lesser supporters are never farther behind the star in playing than their parts send them. It's a picture that's technically excellent in every respect. *Bige.*

Man Who Came Back

Fox production and release, starring Charles Farrell and Janet Gaynor. Directed by Raoul Walsh. From the play of the same name by J. E. Goodman and J. F. Wilson. Adaptation by E. J. Burke. Settings by Joseph Urban. Cameraman, Arthur Edeson. At the Roxy, N. Y., week of Jan. 2. Running time, 85 minutes.

Angie.....Janet Gaynor
Stephen Randolph.....Charles Farrell
Capt. Trevelyan.....Kenneth MacKenna
Thomas Randolph.....William Holden
Mrs. Gaynes.....Mary Forbes
Charles Reisling.....Ulrich Haupt
Capt. Gallon.....William Worthington
Griggs.....Peter Gawthorne
Bar le Duc.....Leslie Fenton

The gripping melodrama of 10 years or so ago made into a play all sweetness and light that will attract because of the reunion of Janet Gaynor and Charles Farrell. It's a commercial product designed for the dumbbell clinetele, which will, of course, make it pay. On the side of artistic quality, however, it is strictly a dud.

Turning the original play, that was a gripping if rather distressing chronicle of dope, frustration and agonies, the screen version is all pollyanna. They go to childish lengths to shake the sugary sentiment all over the dish, and the result is not so happy for the more exacting trade. Just another picture, plus its two strong stars, for Broadway, but probably a cleanup in the small-town communities. Resumption of the Gaynor-Farrell partnership is news, and the fan public will respond to it in paying numbers.

Producer and director have deliberately soft-pedaled the heavy dramatic passages of the play—passages that in the original gave it a sock. Two things probably dictated this course. The code of ethics discouraged strong realism on the opium den sequences, and maybe it's just as well. Same thing is true of the wrenching scenes dealing with the struggle of the man and woman against backsliding into their evil habits—drugs for the woman and strong drink for the man. But the absence of these elements make the picture a saccharine affair.

Fact that they were aiming at a strictly inane picture of sentimental syrup apparently reacted upon the players, for the young pair have done nothing quite so insipid in acting since their association. Same background probably also influenced the director to let wooden dramatic technique have its sway. The final sequence is a grand example of dumb dramatic writing.

Purpose is to create the impression that the stern father is going to give the cold shoulder to the returning prodigal and the self-sacrificing but humble woman who worked out his regeneration, while at the same time the undercurrent is to work up the surprise twist that the austere old man has all along been scheming to bring them together to their great regard. Whole thing falls down in its elaborate build-up, because everybody knows that events are forming for the culmination of an inanely happy ending. Hence all the footage in the pretense is wasted and delays a finale long anticipated.

Theatrical device is pretty apparent throughout. The planting of the original story foundation is an elaborate process, taking at least 30 minutes. Thereafter the story advances at a lagging pace and indefinite in its crescendo effect. All this may have been inherent in the play, but it detracts from the modern picture.

Steve and Angela are not the best characters for Farrell and Miss Gaynor. Neither has the dramatic power to make this type of strongly emotional roles register. Turning their peculiar acting flair to the development of the theme of a woman drug victim to reclaim her life and a down-and-out waster and drunkard to come back, gives dramatic effect here of a debutante's distress in denying herself chocolates during Lent. That they both do it charmingly and gracefully only adds to the weakness of the performance.

The sequence of the couple's meeting in a Shanghai opium joint was as mechanical a film scene as anyone could imagine, and the sequence of the girl pretending she had returned to her old evil habits in order to free her lover never for an instant carried conviction. All of which is neither here nor there, since the value of the production is that it brings two charming young screen personalities together again, and that's about all that's necessary for box-office returns. *Rush.*

CRIMINAL CODE

Columbia production and release, featuring Walter Huston. Phillips Holmes and Mary Doran underlined. From Martin Flavin's play of same name; adaptation and added dialog by Fred Niblo, Jr. Directed by William Hawks with Ted Tetzlaff and James Howe, cameramen. Glenn Rominger, sound. At the Mayfair, N. Y., week of Jan. 3. Running time, 96 mins.

Warden Brady.....Walter Huston
Robert Graham.....Phillips Holmes
Mary Brady.....Constance Cummings
Gertrude Williams.....Mary Doran
Gleason .....DeWitt Jennings
McManus .....John Sheehan
Galloway .....Boris Karloff
Runch .....Clark Marshall

A prison picture but an excellent interpretation of the play of the same name. Plenty of drama and a fooproof cast. Picture should do well in the highs and lows as it can play to any type of audience, they'll understand and talk about it.

For Columbia "Criminal Code" is of unusual length, 96 minutes. That's lengthy for any program feature, although there's little waste footage here. Hawks' direction has made everything count, while Walter Huston here probably turns in his best modern characterization to date. Film should do much for this vaude to legit to picture player. Reverse angle is that this effort will be conclusive proof that while Huston may not be able to carry love interest, his value behind the heart thread is unlimited.

Men like this former legit player are hard to fit sentimentally. Mostly a case of pure power but when happening upon a part upon which he can get a real grip, the result is bound to be an outstanding performance. Such is his assignment here as a district attorney with a daughter who becomes warden of a prison. The love theme is taken care of by the girl and a young prisoner whom Huston has previously sent away for manslaughter while knowing a smart defense could have saved him.

The transposition from stage to screen has taken the proverbial liberties in dissolving the tragedy of the play into a happy ending. Where, in the play, the boy undoes everything the girl and her father have done for him by stabbing his tormentor, the yard captain, in the picture another convict takes care of this vengeance and the lad is on his way to a pardon and the girl as the film closes.

Midway in the running a strong secondary theme breaks through when a "stool' tips off an attempted break by two of the inmates. Suspense evolved, through the audience knowing that somebody's going to take care of the squealer, is capably worked up. This again ties in with the main story as the boy (Holmes) knows who committed the murder but won't tell. His cell mate, Galloway, frames himself into the boy's place in the dungeon and admits the murder just before killing the bullying captain against whom he's had a long standing grudge.

Plenty of action all the way, in and out of the prison yard, with the performances of Huston, Holmes, and Boris Karloff, as Galloway, always holding it together. Karloff is from the stage cast.

Dialog carries no unnecessary frills and has its share of comedy. Some of the prison shots are quite similar to Metro's "Big House," but on the other hand, also they supply new angles and pieces of business. But that's immaterial as a summation of the picture must set down that it's a highly dramatic yarn done by players who can and have been directed to probe for and extract all that it holds.

Film could probably stand the loss of 1,000 feet, which wouldn't be so easy to do, except that the censors in various spots will probably take care of the running time. On the New York showing there's no good reason to cut anything. It all belongs and fits with no objectional material. Recording is good but photography, or projection, occasionally gave the feature none the best of it.

Huston is superb throughout in a part which offers him intermittent tense scenes. Regardless of any differences of opinion on the film as a whole, there can be no argument as to this actor. Constance Cummings, as the girl, is making her screen debut and is the young lady who made the original start with Ronald Colman on "Devil to Pay." Looks all right and after a couple of scenes in which she seems none too sure of herself, straightens out to assume her share of the responsibility. DeWitt Jennings is to the front as the "heavy" with Clark

Marshall making the sniveling stool pigeon register. John Sheehan, from musical comedy, does well by a bit. Mary Doran is only briefly seen, and that early in the running.

Film can head any deluxe program and make good. It's among the best things Columbia has ever turned out. *Sid.*

MAN TO MAN

Warner production and release. Based on story, "Barber John's Boy," by B. A. Williams. Directed by Alan Dwan. Scenario and dialog by Joseph Jackson. At the Strand, N. Y., week of Jan. 2. Running time, 68 mins.

Barber John Bolton.....Grant Mitchell
Emily.....Lucille Powers
Michael Bolton.....Phillips Holmes
Jim McCord.....George Marion
Rip Hendry.....Otis Harlan
Cal Bolton.....Russell Simpson
Vint Glade.....Dwight Frye
Tom.....Bill Banker

Grade "A" program matter. Not a great film, but it moves with dramatic tension borne of a good story and careful casting. Includes a natural romance and a well spotted bit of action to provide logical exploitation which can be imaginative as well as ethical.

It's essentially a crime yarn as presented for entertainment, although from the Ben Ames Williams angle it might have started to be just a homely story of homely country folks. A man sent to prison for murder, and shunned by his son upon his release, are redeemed to each other by circumstance. This circumstance may have been mostly manufactured, but customers will overlook it in gauging sentimentality that's photographed.

There are four other current films on Broadway dealing with underworld characters. When all five are generally released to the countryside it will be something to think about on booking.

Few pictures move with the even recording tenor presented here. The understanding way that the actors move through their parts concentrates to make a former legit star, Grant Mitchell, outstanding film property. From the moment Mitchell, as the convict father, shows up everything bears on him. Dialog is continuous, but there is an apparent effort to inject more than the customary panto. Yet the talk is never boring. Opening sequence of the son at college could be cut or eliminated, but it is not a serious fault.

One muff is that the studio attempted to be too regular for locale. Supposedly southern, when the story might have been laid anywhere without sectional accents, the conversational drawls offer a trifling insincerity.

Women will like it throughout.

Mitchell is prominent with a repressed and normal performance that's interesting and colorful. But by far the toughest assignment is that of Phillips Holmes, as the son. He does all right with it. A couple of colored boys make for laughs, but Otis Harlan steals comedy honors. Lucille Powers is the girl and worth watching. Some overacting from Dwight Frye, as the vindictive rival for the girl.

The son is shamed into quitting college and goes to work in the same bank as the girl. Climax is reached as son and father shield each other when a defalcation in the son's accounts are found at the bank. It winds up carefully, however, though not altogether logically as the girl helps reveal the boy's rival as the real thief just on a hunch. *Shan.*

JAWS OF HELL

(BRITISH MADE)

Gainsborough production and Worldwide-Sono Art release. Directed by Maurice Elvey and Milton Rossen. Scenario by Robert Stevenson. Cyril McLaglen and Benita Hume featured. At the Central, N. Y., beginning Jan. 2. Running time, 75 mins.

Very good for a foreign made production, but not strong enough in America for more than one-day bookings in second runs and general grinds.

Lord Tennyson's famous "Charge of the Light Brigade" inspired the scenarist. Part of the poem is recited by an offscreen voice during a battle scene in a valley.

That Gainsborough made every effort to put this fight sequence over, both in number of extras and cannon, is apparent, but poor camera work proves a big detraction. In fact, the print projected at the Central is so rainy in parts that an impression that the production is an old one would prevail were it not for the fact that the most careful scrutiny proves synchronization of lips and lines.

Cyril McLaglen, brother of Victor, is handicapped at the outset by his part. This starts him off as a fearless befriender of the man in the ranks when he remonstrates with an officer who boasts of his flogging orders. A duel ensues, but McLaglen is deprived of all his ferocity when firing into the air. There and then the story interest loses much of its holding power. Sequences such as the battle and capture of a Russian spy, also love making between a soldier and a maid, provide sporadic entertainment. The conventional finale fits in with the idea. The soldier who has shot the officer from ambush in the first reel, and for whose offense McLaglen is forced to seek refuge in the Light Brigade, waits until the last minute to make the deathbed confession.

Benita Hume has a slim part as the love interest, but does what she has to do very well. *Waly.*

CHACUN SA CHANCE

(Each One's Luck)
(FRENCH MADE)

Pathe Natan production and release. Operetta made from the novel by Hardt Harden (German) already filmed in Germany. Adapted to French by Rene Pujol. Directed by Hans Steinhoff with music by Walter Kollo, and lyrics by Rene Pujol. Made in Pathe Natan's studios in Joinville. Recorded RCA photophone. Running time, 110 minutes. At the Lutetia Wagram, Paris, Dec. 22.

Baronne de Monteuil.....Renee Heribel
Baron Marcel de Monteuil....Andre Urban
Simonne.....Gaby Basset
Marcel Grivot.....Jean Gabin
Germaine Laborde, Rubert Daix, Mademoiselle Josilla Jean Sablonne

Why Pathe Natan didn't release this film at the Marivaux, their key house, is not apparent, as, without exceptional merit, it is at least entertaining and goes well with the fans. Owing to exceedingly clever French adaptation, all traces of German parentage are covered up, and the public is satisfied that it is a 100% French production. To trade observers, however, it is clear that some shots are Germanic in origin.

Story is that of a young haberdashery salesman, led by circumstances to impersonate a rich industrialist for an evening and then meeting in a theatre one of the candy salesgirls who passes herself off as a countess. Eventually they tell each other what they really are, and all ends well, whilst the industrialist, after funny adventures, regains his own personality.

German participiation in the direction and technical production is strongly felt. There is continuous action in broad sets, whereas the French are inclined to confine their shots to narrow vistas. Also photo is very clear. Sound is fair.

The film, which is a comedy with interpolated songs, gives a striking instance of both the value and the limitations of stage-wise actors. Andre Urban, who acts the industrialist, is inclined to overdo stage gagging at the expense of the picture effect proper. He is distinctly acting stage instead of film, and though getting laughs on account of funny situations, might better have restrained the deliberate buffoonery which has made him popular with legit audiences. Jean Gabin acts the part of the salesman. He does it exceedingly well, although he should refrain from using Chevalier's mannerisms. There is a certain vague likeness between them, which makes this easy, but rather cheap, and Gabin's acting makes it worth his while to develop a personality of his own. The candy salesgirl is done by Gaby Basset, a brunette of the Colleen Moore type, who gives a remarkable performance.

Apparently the set which was used in "Accusee-Levez-Vous" for the music hall star's dressing room was still at the studio when "Chacun Sa Chance" was shot. It is the same reproduction of Mistinguette's dressing room at the Casino de Paris.

Film has been put out almost without any publicity, and as a very ordinary programmer it is likely to gross far more than many more ambitious productions, due to entertainment value and word-of-mouth support. *Maxi.*

EINBRECHER

(Burglars)
(GERMAN MADE)

Erich Pommer production and Ufa release. A musical comedy by Louis Verneuil and Robert Liebmann. Direction Hanns Schwarz. Music and musical management, Friedrich Hollaender. Dancing arrangements, Heinz Lingen. Photography, Guenther Rittau and Karl Tschet; sound, Fritz Thiery. Recorded on Klangfilm. Starring Lilian Harvey, Willy Fritsch, Ralph Arthur Roberts, Margarethe Koeppke, Heinz Ruehmann, Oskar Sima, Gertrud Wolle, Kurt Gerron and Paul Henckels. Running time, 106 minutes. At Gloria Palast, Berlin.

Erich Pommer has undoubtedly influenced German, if not all European sound film production. From "Melodie des Herzens" and the "Liebeswalzer" to "Der blaue Engel" and "Drei von der Tankstelle" it has been a steady progress, not only from the artistic but also from the technical standpoint. These have been the greatest financial successes of German sound film production. For this reason one must approach the creations of Erich Pommer with greater respect than those of all other producers.

However, this latest talker by him indicates no advance development. The easy, fluent, operetta style, begun in the "Liebeswalzer" and continued in "Drei von der Tankstelle," is present here also, but the story is much too thin to justify a picture of such length. The fault lies partly in the fact that Pommer's favorite author, Robert Liebmann, who has written almost all of Pommer's manuscripts, notwithstanding his occupation as chief dramaturgist of the Ufa, seems to have written himself out.

The direction by Hanns Schwarz is nothing more than average. He is one of those directors who can be relied upon for salable commercial product, but he is not a director for a first-class production such as Pommer creates. He lacks originality, grace, and a steady, fine hand necessary for first-class productions. True, he creates here also charming episodes and leads his actors in an inconspicuous and correct manner, but he lacks that undefinable something upon which great pictures are dependent.

The story is agreeable charming nonsense, addressed to the fan average. From a business standpoint no better picture could have been produced at the moment; it is only the execution that one can take exception to.

The acting is correct; only the talented young comedian, Heinz Ruehmann, excited special applause by his many fine and graceful scenes. Lilian Harvey looks and plays charmingly. Willy Fritsch, talented actor, does very well in an underworld role. Oskar Sima plays another criminal type excellently, and for the last time we see in a short episode the shadows of the very talented Viennese actress, Margarethe Koeppke, who, sorry to say, has passed away in the meantime. Ralph Arthur Roberts plays an idiotic husband, and, as usual, exaggerates.

Friedrich Hollaender, the composer, has not shown himself as productive here as in the former Pommer pictures, and only the song, "Lass mich einmal Deine Carmen sein," may perhaps become a hit. Sound reproduction on Klangfilm is good, and the photography by Guenther Rittau and K. Tschet clear. *Magnus.*

CAIN

(French Made)

Leon Poirier production. Directed by Leon Poirier. Made in Nossi-Be (French African island). Running time, 95 mins. Olympia, Paris, Dec. 14.

The Man.....Thomy Bourdelle
Native Girl.....Rama Tahe

Tremendous success of the production, extensively publicized as showing the beauty of French tropical possessions, is one more instance of the current French film Francomania. Apart from photography of tropical landscape, which is superb, there is nothing to recommend the film except the fact that it is strongly remindful of Metro's

(Continued on page 36)

"HUMANETTES"
BENNY RUBIN
Novelty
7 Mins.
Globe, New York
Radio

Through its novelty and the solo playing of Benny Rubin this short amounts to good brief entertainment. Novelty end works another way, in making some bad gags easier to swallow.

Short is founded on a theatrical trick that can't be duplicated off the screen. Rubin does all the characters in a court room scene, slipping into another dialect for each character. In all he plays the judge (Dutch), two attorneys, tough guy, defendant (girl) and Hebe, mick and wop on the jury.

Each is a miniature figure with Rubin's head inserted. Most on in any single shot is four, but that involves considerable timing and cutting room work. *Bige.*

PATHE AUDIO REVIEW
Two Subjects
6 Mins.
Mayfair, N. Y.

Split subject matter of ancient British made comedy footage and a male quartet (the Rollickers) rendering "Silence of the Night." First item is titled "The Fatal Sneeze," under which this reel is possibly listed by Pathe.

Current English pictures haven't been any too strong, hence no imagination is needed as to what it must be when the boys start digging back into what they were doing over there in about 1910. Seems an attempt to squeeze in on other old reels which have been around. This particular clip is merely silly though marked by the early technique and camera delinquencies. No laughs except for the smallest houses.

"Silence of the Night" is given announcement prominence as by Rachmaninoff and introduced by John McCormack some years ago. It's also the first time a quartet has made the attempt. Nothing outstanding about it for film house fare, not even the melody. Thus, it becomes just a tuxedoed quartet singing. Will hardly stir any pulse. *Sid.*

"MONARCHS OF THE FIELD"
Rice Sportlight
9 Mins.
Gaiety, New York
Pathe

Highly interesting Grantland Rice Sportlight, suited as more than a filler for the straight film bills. It's a combined scenic and action short with an idea that holds.

Quail hunting. With the game so appetizingly pictured there's no chance for a reaction of cruelty to slip in. The dogs get all the sympathy.

They are one pair each of setters and pointers. Some of their poses, as they point, are corkers. *Bige.*

Talking Shorts

"WE, WE, MARIE"
SUMMERVILLE AND GRIBBON
Comedy
20 Mins.
Mayfair, N. Y.
Universal

Another link in U's series to use up the "All Quiet" sets and overfootage. Okay on laughs and will rate a flock of showings. Pauline Garon is the girl.

Usual rivalry between Summerville and Gribbon for the maid except that the main gag here is a raiding party commanded by Gribbon which unknowingly captures Summerville in a German helmet and brings him back as the sought-after prisoner. Summerville starts out with the party, but becomes separated.

To be noted in most of the comedy shorts which get over is that it's the pantomimic gags and pieces of business which put them across, and not any pertinent dialog. Which still makes them kin to the old silent reels. That also goes for most of the releases in this U series, as sound is almost wholly used for effects. Dialog is mostly a peg on which to hang the following action. But so long as there is action and they laugh, that'll make any short satisfy. *Sid.*

MARION HARRIS
"TWO'S COMPANY"
Songs
10 Mins.
Rivoli, New York
Paramount

Makeshift material framed around Marion Harris to give her an opportunity to sing two pop tunes, "If I Could Be With You" and "I'm Yours." Both torchers are whammed over by Miss Harris in dandy style, but the skimpy story is about a man who thinks his girl friend is giving him a runaround just because a lot of friends are in her home when he busts in.

Driving her uninvited guests out by threatening to call the cops, Miss Harris sings her final song to the b. f. seated on a couch, and then goes into one of those flying tackle clinch finishes.

Everything about this short except the singing is plainly amateurish. Strictly suitable for the grinds.

LLOYD HAMILTON
"UP A TREE"
Comedy
20 Mins.
Tivoli, New York
Educational

Hokey slapsticker written and directed by William Goodrich and suitably framed for daily grind showing. Short is a travesty on endurance tree sitters and marathon dancers.

Lloyd is a henpecked husband who takes up tree sitting as a profession to dodge the rolling pin. Tree is rigged up with all the comforts of home. In the meantime his wife is persuaded to take part in a marathon contest derby and wins it.

Endurance flyers crash into the tree, setting it afire, but Hamilton stays under the showers and breaks the tree perching record. Enough situation laughs to satisfy the grind patronage.

FRANK ORTH
"THE PAINTER"
Comedy
8 Mins.
Strand, New York
Vitaphone No. 1137

Frank Orth has made several short subjects, most of them with Ann Codee. Here he is alone with an asylum setting among nuts. Orth is a reporter and works the old gag of falling for one of the bird's stories about hidden gold to wind up nutty himself.

Okay on recording and photography is fair, but technically taking too long for the laugh finish.

It will click, nevertheless. *Shan.*

JOHNNY HINES
"DON'T LEAVE HOME"
Comedy; 20 Mins.
Central, New York
Educational

A short subject that will entertain and get laughs in any type of house. Hines is back at his old gags; the ones that made him so popular in his silent features.

Most of the action is between Hines and a baby, a dummy, however, more often substituting.

Using a hatbox as a cradle, trying to get the infant to sleep while miscellaneous things are happening in a hotel, all occur in this. *Waly.*

"THE SHINDIG"
DISNEY CARTOON
7 Mins.
Mayfair, N. Y.
Columbia

Average cartoon comedy revealing no unusual features. It's a barn involving all the animals in the yard.

Customary antics and flippancies for smiles rather than laughs. Always okay for the youngsters. *Sid.*

SMITH and DALE
"ANYTHING BUT HAM"
Comedy
10 Mins.
Rivoli, New York
Paramount

Mildly amusing short has Joe Smith and Charley Dale doing Hebe comedy with Gertrude Mudge and Betty Blythe in support. Dialog sounds as if hastily tossed together with many released gags and familiar situations included. Holds enough laughs, however, to just get by.

Smith is a butcher who falls for the smooth line of a savings bank solicitor who takes his money and gives him a souvenir pencil. Told by his wife that the bank account solicitor might be an imposter, Smith rushes to the bank and demands his money back from Dale, head of the savings institution.

Scene in the banker's office has Smith carrying most of the laugh dialog but the best gags are lost because of faulty timing. Blackout wind-up has the banker and the butcher stuck up outside the bank, with Smith passing the money he has withdrawn to the banker and stating that he is reopening his account in the bank. Tag line has the cop on the beat greeting the gunman and passing on.

Dale's Hebe dialect, for which he is best known, is pretty much submerged.

SIAM TO KOREA
Travelog
11 Mins.
Criterion, N. Y.
Paramount

Typical travelog reel in Par's Traveltalkers series. Interestingly relayed by an off screen voice and well cameraed by H. S. Dawley. Footage, consuming 11 minutes, could probably stand some trimming if necessary but the spool is not a hardship and, with judgment, can stand a de luxe spot.

Close shots of Mongolian characters and a side view of a trough where they keep the dangerous cobras to extract the venom for anti-toxin purposes. Lecturer calls attention to a white snake of this species as very rare. Jump from one location to the other made by train with the usual photographic sidelights.

A $2 opening night audience found no fault with it, although this does not necessarily typify the reaction before a grind house gathering. However, a meritorious example of its type. *Sid.*

"FATHER'S ADVICE"
Comedy
22 Mins.
Arena, New York
Franklyn Warner

First rate twin reeler for the daily grinds and split week spots, featuring Will King, Hebe comic, with Lester Cole, Ann Brody, B.B.B. and Burtnett's Orchestra in support. Phil Rosen, directing this comedy, has his dialogue and situations neatly developed for laughs, with King, as a dress manufacturer, standing out with his Hebe characterization. Cole and Miss Brody are also well cast.

Story is a reverse of the "Abie's Irish Rose" theme. Micky, an Irish boy, is nuts about Jenny, daughter of a dress merchant, who is his boss. The girl's father is anxious to have her marry a Jewish boy, a successful night club operator, B.B.B. being assigned that role, no less.

Two songs are worked in briefly during the cabaret scene, affording Cole and B.B.B. solo opportunities.

"WILKINS MURDER CASE"
Semi-Industrial; 10 Mins.
Central, New York
Educational

This has all the earmarks of being a piece of advertising for the William J. Burns Detective Agency, Inc., as did a previous short. Burns does the talking and puts his story over in such a way as to clearly indicate that in the Wilkins case, at least, his own agency was more efficient than the uniform coppers.

At that, this short is entertaining, particularly to those who know nothing about police work. For fans well up in their detective story reading, Burns is too pedantic, not to say obvious. *Waly.*

ANDY CLYDE
"TAKE YOUR MEDICINE"
Color
Comedy, Music
10 Mins.
Loew's New York
Educational No. 2749

Poor color technique and the music being worse lets this short out for serious consideration except as a filler for the inland neighbs where anything may go.

Story is aimless, throwing in a half-cooked romance between a girl and a bather-singer between doses of nerve medicine taken by her father and which turns out to be at the final fadeout just castor oil. That makes for a runout.

Recording off and photography and dialog simple. *Shan.*

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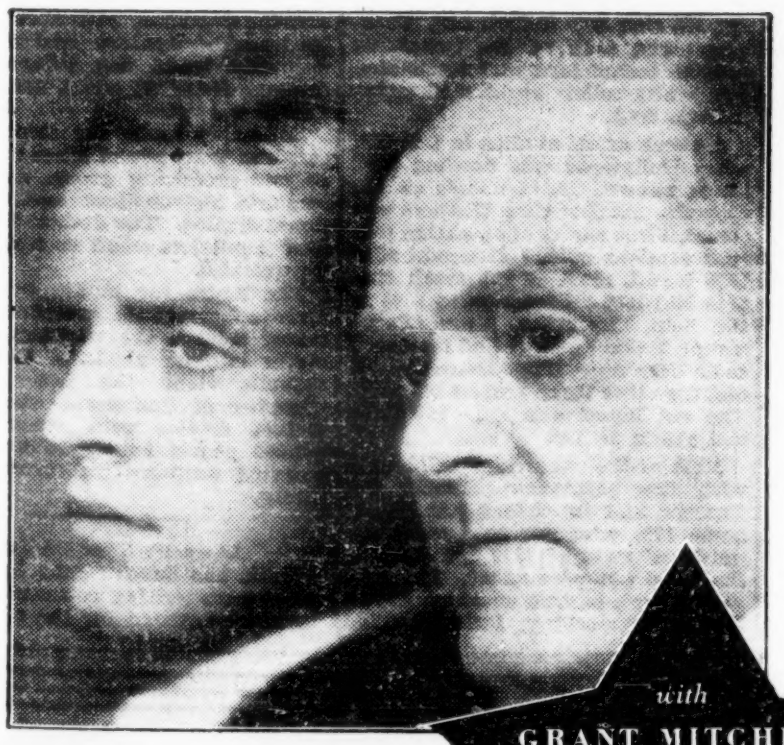

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Dependable PRODUCT

That Coast Investment

By Ted Taylor

Hollywood, Dec. 19.

A hard boiled business estimate of the picture industry's investment in Los Angeles will probably be a shock to the local boosters who never use depreciation on their statistics.

The real estate department of one local paper recently printed a table estimating that the studios had spent $110,655,000 in improving their properties in the last five years. If that much coin has been sunk in Hollywood studios, an awful lot of it has gone completely out of sight. Charging in real estate, equipment, materials and resources, the logical total you'll get is $69,402,400.

It all has a bearing on that east vs. west production source controversy.

The motion picture industry is holding some $19,000,000 worth of Los Angeles real estate at 1930 valuations. Slightly under $11,000,000 is in use by the industry for studios, locations, laboratories, etc. The other $8,000,000 is investment, the big holders being:

Christie Realty Co.	$2,200,000
Paramount	2,200,000
Harold Lloyd Corp.	1,340,000
Mack Sennett, Inc.	670,000
Metro - Goldwyn - Mayer Prods.	520,000

The balance of $1,300,000 is residential property, mostly in Beverly Hills, held in the name of individual producing corporation.

Studio buildings and independent laboratories are valued at nearly $15,000,000, which of course is the marked-down figure with all depreciations deducted. In the case of older studio buildings the depreciation figured is drastic.

Barns that were front line studios 12 years ago, and are still in use by indie companies, are down to virtually nothing. One example is the original Sennett studio with one building considered worth $40,000 in 1929, and last year marked down to $250.

Resale Value

Studio equipment is valued at $10,500,000, its resale value. Sound equipment is the biggest item, about $3,500,000 and nearly $2,500,000 of it marked off to ERPI. Electrical equipment comes to approximately $2,000,000, while the items of cameras, laboratory equipment, and machinery are about $1,000,000 each.

The valuation on sets, props and wardrobe altogether comes to only $1,225,000, indicating a terrific mark-down, although this figure is two and one-half times the assessed valuation.

The industry's buildings and equipment together are worth $25,350,000, including indie labs and some other affiliated services. Total for the studio corporations proper is $21,300,000.

Figuring the industry's entire investment in real estate, including business and residential buildings and lond, the present invested value is $41,000,000. This means the booster book-keepers have charged off items aggregating $70,000,000 to climate, prosperity and publicity.

That $110,000,000

The $110,000,000 valuation was announced with bannerlines as a clinching argument that picture production was a permanent feature of the southern California landscape. However, merits lie in the perennial east vs. west production dispute, and imaginative statistics like that will not aid the Coast's case.

The figure quoted, "determined after a careful survey by Gilbert H. Ress Bessemyer, secretary of the Guaranty Building and Loan Association, in which the figures were obtained from high officials of the companies themselves," was supposed to set at rest for all time any doubts regarding eastern stories that Hollywood was losing its grip on the picture industry.

A check of the newspaper-Bessemyer table, studio by studio, with the official 1930 valuations shows five figures within $600,000, and 10 items in which the difference ranged from $900,000 to $26,200,000, which is a long margin even for guesses.

Value of Studio Property in L. A. 1930

(ESTIMATED FROM L. A. COUNTY ASSESSMENT VALUATIONS OF STUDIOS, FILM LABORATORIES, ETC.)

Studio Real Estate		
Land in studio use	$10,845,000	
Buildings and improvements	14,751,300	
		$25,596,300
Equipment		
Furniture and fixtures	$610,200	
Autos, boats, planes	412,700	
Machinery	958,000	
Laboratory equipment	979,000	
Studio equipment	$2,959,900	
Electrical equipment	1,958,000	
Sound equipment	3,467,500	
Cameras	992,000	
Production apparatus	$6,417,500	
Sets, flats, scenery	436,000	
Props and drapes	547,800	
Wardrobe	241,800	
Scenery and costumes	$1,225,600	
		$10,603,000
Materials		
Stories, manuscripts	$961,400	
Stories manuscripts	961,400	
Film library	15,100	
Raw film, chemicals, lumber	1,032,000	
		$ 2,008,500
Resources		
Cash, banked, receivable	$3,240,700	
Stocks, bonds, notes	19,657,600	
Realty held as investment	8,296,300	
		$31,194,600
Total Assets in Los Angeles Studios		$69,402,400

Assessors estimated pictures in process when assessments figured Mar. 3, 1930, at $17,533,000 giving the total assessed valuation of $86,935,400.

High Film Finance

Item	Holder	Value
Stocks and bonds	Charles Chaplin	$6,786,000
Studio buildings	Warners	2,513,000
Studio land	Fox	2,496,000
Sound equipment	ERPI	2,467,000
Non-studio realty	Christie interests	2,256,000
All studio equipment	Warners	1,610,000
Electrical equipment	Warners	359,600
Machinery	Warners	322,400
Laboratory equipment	Bennett Laboratory	285,600
Unproduced manuscripts	Metro	274,500
Film stock and lumber	Paramount	240,000
Cameras	Fox	225,700
Properties	Warners	121,800
Office furniture	Fox	111,300
Automobiles	Warners	102,800
Sets and flats	Fox	100,000
Wardrobe	Metro	62,500
Film library	Paramount	9,200

Par. in Wilmington

Wilmington, Del., Jan. 6.

First attempt to crack this town since Warners sewed it up is under way with Paramount as the backer.

Present venture is being made with the Rialto, located in a poor downtown spot, and is meeting with success. House has been dark off and on for some time, but is now being plugged by Par's heavy draws. Best week was with "Morocco." Formerly showed westerns.

The Big "Nut"

Hollywood, Dec. 20.

It costs around $1,560,000 a week to operate the picture studios in the Los Angeles area.

Nearly $1,000,000 of this is pay roll, quickly split up between growing bills, gasoline, landlords, installment collectors. That million is a divvy between 12,000 regular studio employees and about 1,400 lucky freelances. Altogether freelance players and extras number 15,000, but there is work for only one in 11.

During the annual layoff periods the regular studio payroll is cut to about 9,000 names. On the other hand, during the spring building flurries extra labor sets the list up to 14,000 names.

Some 400 executives take the heaviest slice per capita out of the payroll. Then come 400 contract players and 500 writers and directors. The bulk of the remainder goes to technicians and mechanics, the white-collar residue drawing chicken feed.

A check of all studios in October, when Hollywood was howling hard times, showed 10,106 names on the payrolls. At that time Warners was closed, First National operating foreign versions only, Universal had a 50% layoff, most of the small studios had laid off from 15 to 60% of the help. However, Metro, Paramount, Radio and Fox had increased their lists over 1929—Metro by 600 and the other three around 300 each. The net layoff was only 850 from last year's figures.

Most of the squawking originated with the permanent layoffs, the dancers and musicians numbering some 870, who got in during the musicals' wave of 1929 and thought the wave was permanent. The previous year's payroll checkup, showing 17,600 working, included 3,100 freelances and 2,300 workmen engaged for special construction, none of which can be figured as regulars at the pay windows.

Tough Year

That the year has been tough for the day workers—the $100 ones as well as the $7.50 extras—there is no disputing. But 3,000 studio employees forked over to the Community Chest a total of $56,000—three times as much as the high-salaried execs and the studio corporations contributed.

The weekly payroll overhead for 15 active studios is $1,560,000, with Metro, Fox, Paramount and Warner-First National accounting for the first million. The remaining 11 production groups pay out over $500,000.

Radio studio has the industry's average overhead, with about $120,000 weekly against maintenance. Columbia leads the independents, the remainder of which run under $20,000 weekly.

Estimates made for this article consider Warner and First National as one producing group, and also combine Metropolitan and Educational studios. The designation "indies" applies to small studios leased for quickies.

The figure for studio overheads include interest on investment and taxes, moneys that do not go directly into circulation. But from payrolls alone the Los Angeles Chamber of Commerce can credit picture studios with around $51,000,000 yearly contribution to the asserted southern California prosperity.

Studio Payrolls and Investments

(Estimates based on 2½ times the county assessed valuations for 1930)

	* No. of employees.	Weekly payroll.	Total weekly overhead.	Studio value (buildings and equipment).	Local realty holdings.
Metro	2,100	$200,000	$316,000	$2,359,000	$1,624,000
Fox	2,000	166,500	265,000	3,366,000	2,496,000
Paramount	1,600	136,000	258,000	3,295,000	3,375,000
Warner-FN	1,700	129,000	190,000	4,124,000	1,140,000
U. Artists	900	86,000	142,000	1,180,400	1,980,000
Radio	1,000	77,000	110,000	1,483,600	521,000
Universal	1,200	63,500	87,000	1,522,000	281,000
Educational-Metropolitan	340	32,000	60,000	1,287,000	4,283,000
Pathe	600	34,500	57,000	809,300	251,000
Columbia	250	15,300	22,000	358,900	214,700
Roach	150	11,400	18,000	429,400	198,400
Tiffany	225	15,000	17,000	333,800	33,700
Tec-Art	120	5,800	12,000	387,700	460,000
Sennett	70	7,000	11,000	352,500	781,000
Indies	60	4,800	5,600	15,000	200,000
Totals	12,315 employed during normal activity.	$983,800 average weekly payrolls	$1,568,600 weekly overhead including charges.	$21,303,600 current valuation of depreciative investments.	$17,839,400 current valuation of speculative holdings.

NOTES:

Metro figures include DeMille and Keaton realty. Figures for Warner and First National studios are merged. Educational-Metropolitan includes figures for two studios, also realty holdings of Harold Lloyd and the Christie enterprises. United Artists studio figures combined with Chaplin's, also realty of individual companies under UA. Indies include the Berwila, now leased by Darmour, and part of the Horsley property leased by Trem Carr.

Lawson's 3 for Radio

Radio has handed John H. Lawson a term writing contract.

Author is listed for the originals.

GREETINGS

MACK SENNETT

NOW—LOEW'S STATE, NEW YORK

GIFFORD and GRESHAM

R-K-O—BIERBAUER

COMEDY—COMEDY—COMEDY
PUBLIX—WM. MORRIS

LOEW—THALHEIMER

MAUREEN O'SULLIVAN

It's really too bad about Maureen. She's been in America a whole year and what has she done? Only five big pictures. As for leading men, what has she had? Only people like John McCormack and Will Rogers and Charles Farrell. Just a little colleen who has stepped into the limelight without going Hollywood.

When Frank Borzage visited Ireland to make scenes for "Song O' My Heart," the trip proved a voyage of discovery—Maureen O'Sullivan being the discovery. Daughter of a retired army officer, educated in Dublin, London and Paris, her success fulfills a girlhood dream. She admits she's just superstitious enough — or Irish enough—to believe in good fairies.

Maureen can ride a horse, play a piano, dance a jig, or charm an audience. She is equally magic in light comedy, high romance, deep emotion. And until she started her first picture, she'd never had a bit of make-up on her face.

★

A CONNECTICUT YANKEE

THE PRINCESS AND THE PLUMBER

JUST IMAGINE

SO THIS IS LONDON

SONG O' MY HEART

SIXTH OF A SERIES OF FOX SCREEN PERSONALITIES

FOX

EVERY 3 DAY R

RAOUL WALSH
director of
both smash hits!

Not since "The Cock Eyed World," back in 1929 has

ROXY

seen such crowds

Janet GAYNOR **Charles FARRELL**

in

RAOUL WALSH'S

"The MAN WHO CAME BACK"

by Jules Eckert Goodman and John Fleming Wilson
Screen play by Edwin J. Burke
Settings by Joseph Urban

Completely smothering those two 1930 smashes

RECORD FOR 1930

"Standing 6 and 7 deep,"

Reports N. Y. Evening Journal

and adds: **"The Fox Company which so shrewdly filmed and then cleaned up with 'Common Clay' has another box office smash ...The whole audience to a man, woman and child applauded something fierce."**

Tugs At Your Heartstrings

They're back again, those two lovable youngsters, Janet Gaynor and Charles Farrell. And what a comeback! It's real drama — the kind that tugged at your heartstrings in "Seventh Heaven" and "Street Angel." You mustn't miss this one and bring an extra hankie along with you.

New York Daily Mirror

A Tear Jerker

Janet Gaynor never before has equalled the performance she gives in the current Roxy picture. She is utterly charming—and she is real too... A tear jerker...You'll get a big kick out of this Movietone production.

New York Daily News

Fifty Thousand Film Fans Can't Be Wrong

When a movie theatre closes its doors to keep the patrons out—that's news... A double capacity crowd stormed the doors for a sight of Janet Gaynor and Charles Farrell in "The Man Who Came Back." Fifty thousand film fans can't be wrong. *New York American*

It has now very definitely been proved, as a result of the crowds storming the Roxy Theatre over the week-end, that the most popular team in the movies is that of Janet Gaynor and Charles Farrell...Here they are better than they have ever been before in the talkies, which is most likely due to the fact that that excellent director, Raoul Walsh, is responsible for the direction.

New York Telegram

"Common Clay" and "Sunny Side Up" FOX BOX OFFICE PICTURES

Acclaimed in Screen Debut

SAMUEL GOLDWYN'S
latest discovery seen in

"ONE HEAVENLY NIGHT"— EVELYN LAYE

JOHN BOLES

popular Screen actor who plays opposite Miss Laye.

●

Other Samuel Goldwyn Productions now playing to big business: Ronald Colman in "Raffles" — "Bulldog Drummond" — "Condemned." Ronald Colman in "The Devil to Pay," now playing to capacity houses at $2 top, New York; Eddie Cantor in "Whoopee," one of 1930's biggest box-office hits.

LOS ANGELES

Eve. Herald: "Evelyn Laye Makes Sparkling Debut on U. A. Screen. This romantic comedy drama reveals the blonde English star as a distinctly intriguing person. 'One Heavenly Night' will afford lively entertainment to the patrons of the United Artists Theatre. Miss Laye's performance as Lili invites other screen vehicles. She is an interesting personality. 'One Heavenly Night' is the best talkie that George Fitzmaurice has directed."

Examiner: "Errol, Boles and Miss Laye Score in Gay Romance. Evelyn Laye is one of the most beautiful women who ever faced a camera. There is something so lovely about her, so appealing that she filled the male members of the audieuce with admiration and the women with envy."

Times: "Talented, refined and charming, Evelyn Laye achieved distinct interest as a personality in her first production, 'One Heavenly Night.'"

Express: A romantic and jolly comedy. Miss Laye is a wistful, plaintive, dynamic force with a voice that clicks and looks that please."

Record: "Evelyn Laye Charming. Flowerlike, but with a lovely hardy charm and an overtone of wicked, aware humor is Evelyn Laye. Beyond doubt Samuel Goldwyn has a new screen personality that should prove of outstanding popularity with fans, for beside being a delightful thing to look at, Miss Laye can act, and has a voice of singular charm. It is excellently photographed and directed, and is just the kind of thing to see if you like romance and comedy in a well-mixed cocktail of entertainment."

Illus. News: "Miss Laye is willowy, blonde and possessor of a gorgeous voice. Miss Laye has an exquisite voice and is unlike any other personality of the screen.

CLEVELAND

News: "Evelyn Laye, a beautiful blonde who knows the stage in all its branches and who is the possessor of a remarkably sweet voice."

Plain Dealer: "It introduces the English prima donna, Evelyn Laye, to American audiences. *She has personality, no small degree of charm. She is skilled in dialog and unusually good at pantomime. She does have charm, a good voice, skill as an actress.* The comedy moments in the picture are many. They are furnished by Leon Errol. It is well played. It is good entertainment."

DETROIT FREE PRESS:

"Delightful Evelyn Laye. Blonde and Beautiful. Excellent actress and sweet singer. Picture has plenty of mirthful moments. Errol at his best."

DETROIT TIMES:

"Miss Laye's blonde loveliness is shown to excellent advantage. Her work not to be missed. 'One Heavenly Night' one of the rare delights that the screen seldom offers."

INDIANAPOLIS NEWS:

"Miss Laye is lovely to look upon. Has excellent voice—good actress."

MOTION PICTURE NEWS:

"Is scheduled for success. Should do good business. Miss Laye, a beautiful blonde, charming and poised. Her first talkie will make sizable dent with picture audiences throughout the land."

HOLLYWOOD REPORTER:

"Sure fire. Bound for success. Not a dull spot or lagging moment."

EXHIBITORS WORLD-HERALD:

"Evelyn Laye is good news to the picture business. Has freshness of appearance, charm that is distinctly individual and fine ability."

LEON ERROL and HUGH CAMERON

at start of one of the most amusing scenes ever shown on the screen. Errol was never funnier and in "One Heavenly Night" he again demonstrated that he is one of the greatest comedians the stage or screen has ever known.

Directed by
GEORGE FITZMAURICE
From an original story by Louis Bromfield
Adapted by Sidney Howard

UNITED ARTISTS

Best by TEST

Samuel Goldwyn

whose uncanny showmanship has given the industry not only another fine picture but has again hit the mark in the discovery of Miss Laye.

FOX-PUBLIX CHANGES ON COAST OPERATION

Los Angeles, Jan. 6.

Fox West Coast is practically set on policy switches in houses in San Francisco where, through the Publix take-over, it gained several first run houses.

With F-M units for the Warfield and a production overture policy for the Fox, FWC is planning to use pictures and probably vaude at Loew's State. That will give the chain three front line houses in Frisco with "flesh."

The Paramount, which has been playing Publix units, closes Thursday (8) for three weeks to undergo remodeling and reseating. It will reopen as a first run. The State will get the same class of product which has been playing the Granada and the latter will become a run house. The California will continue its same policy as a run house, FWC thus retaining two run theatres in the upstate city.

Publix Changes

Final realignment in the Publix Coast division, now consisting only of the Paramount and United Artists here, has been made.

Horton Kann, of the St. Francis, San Francisco, comes down to manage the local Paramount and Leon Levy to take hold of United Artists. Stanley Brown leaves for Omaha under the switch.

Publicity department reorganization moves Ray Thome of the California, Frisco, to the Paramount, Denver, and Maury Foladare to the Denver theatre.

San Francisco, Jan. 6.

New set up in houses formerly operated by Publix and now under the Fox eye resulted in the following managerial changes:

Allan Washauer replaces Dick Spier at the Warfield; Spier will handle the Paramount and California. Harry Eagles, former Paramount exchange exploitation head, made manager of the St. Francis, and Herman Kersken takes that title at the Fox. The Paramount will probably be dark for the next month, closing this week for renovation.

COSTUMES FOR HIRE
PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS
BROOKS COSTUMES
143 W. 40TH ST. N.Y.C.

Holds Bombing Record

Oakland, Cal., Jan. 6.

When the State, formerly the Vitaphone, reopened Christmas Day, it was with union crews, the first to be in the house in years.

Theatre went non-union when sound came in.

The house has been stench bombed so often it had to be completely done over to get the odors out of the plaster.

Indie Exhib and Sons Held on Murder Charge

Dallas, Jan. 6.

A Texas indie, B. H. Hunter, is in a jam, and a tough one. He and his three sons allegedly killed the Uvalde chief of police in an argument over fire inspection.

Chief tried to enter the theatre after complaints that the house was fire hazard. Fight ensued in which the copper was shot and so badly beaten that he died.

Hunter and his sons await trial under $10,000 bond each.

Mansfield-Publix

Los Angeles, Jan. 6.

Jack Mansfield, formerly with FWC but recently unattached, left Friday night (3) for New York for an assignment from Publix.

He is reported in line for a district manager post.

Chamberlain Circuit Wins Creditors' Fight

Shamokin, Pa., Jan. 6.

Fight by some of the creditors of Chamberlain Amusement Enterprises, Inc., operating all theatres in the Pennsylvania anthracite coal district, ended in a victory for the company in Scranton federal court First resisted an effort by the creditors to have it declared an involuntary bankrupt. Company listed assets worth $2,000,000 to show that it was not insolvent.

Chamberlain theatres are in Schuylkill, Carbon, Northumberland and other counties. Most are now in good shape and with the general revival of business in the anthracite regions, an early settlement of the company's troubles and the winding up of its receivership on a favorable basis are expected by the stockholders.

Charity Stub Sellers Pan Patrons—Cops Called Out

Bethlehem, Pa., Jan. 6.

An order has been issued against all Sunday commercial shows here by the mayor.

Recent complaint was that persons attending charity donation Sunday shows and not contributing the same amount they would pay on week days or nights were treated discourteously. Some of the theatres discontinued these Sunday shows some weeks ago because of complaints to the mayor about the charity association committees' insulting chatter to small pay patrons resulted in police being placed in the theatre lobbies.

It is expected that the mayor's order will eventually be tested in the courts.

Auctioning Theatre

Charleston, W. Va., Jan. 6.

Ferguson theatre, one of the oldest picture houses in Charleston, will go on the auctioneer's block Jan. 14. Theatre and all projection equipment and a cafe will be included in the sale.

H. V. Campbell, local attorney and trustee for the theatre under a deed executed by R. Blumberg, will be the auctioneer. Failure of the theatre owner to meet obligations under the trust deed resulted in a foreclosure action.

Kunsky Name Goes

Detroit, Jan. 6.

Publix is finally dropping the Kunsky part of the name for its local theatres. This after a little over a year of Publix ownership and operation here.

Name formerly was Kunsky Theatres. On the advent of Publix it was changed to Publix-Kunsky. With the start of 1931 the name will be Publix-Michigan Theatres, Inc.

Growing Up

Birmingham, Ala., Jan. 6.

Birmingham is showing signs of life. This is the town that was taught as a child that spooks roam the streets at night. It's still hard to make believe that the spooks don't spook anymore.

But theatres are beginning to do pretty good business at nights. They're even falling for those midnight previews. That's the surprise.

Two years ago there wasn't a night club in town. Today, well there's one night club anyhow. And the natives are beginning to ride in taxis since they cut the rates. The old fashioned barbecue is becoming the midnight dinner. The traffic lights stay on till 11. Box-offices remain open until 10 p. m. Hotel lobbies are occpuied at 12:30 a. m. Birmingham is growing up. It has a population of around 225,000.

Publix Rally

Chicago, Jan. 6.

District managers of Publix, from all points west, will gather at the Chicago theatre Jan. 8 for a new year pow-wow.

Meeting is expected to string over two days.

Ass't Mgr. Grabs Thug's Gun and Saves Bankroll

Macon, Ga., Jan. 6.

Quick action of Eric Smith, assistant manager of the Ritz (Publix) here, probably saved him and Percy Griffith, manager, from an unpleasant encounter with a thug. Man in the case was a mail room clerk, 23, who thrust a gun into the ribs of Smith and demanded money.

Smith was interrupted by the holdup lad in the office of the theatre after Saturday collections had been placed in the safe. His back was toward the door and Griffith was across the room when he felt the gun. Instead of complying with the demand to open the safe he grabbed the gun, which went off and alarmed two detectives who chanced to be in the theatre. Young gunner protested he had no intention of using the gun, but he is now in jail thinking it over.

Mindlin Sells Newark House

Newark, Jan. 6.

Mindlin's Playhouse, now dark, has been sold to Noble, of Grove and Noble, New York. It is said that foreign pictures will be run.

Price is reputed to be $10,000, though it is not stated what this includes.

Bombing and Fire Ruin Two Neighbs in N. O.

New Orleans, Jan. 6.

A couple of suburban houses passed out here last week, the Valentino and the Ivy.

The Valentino was bombed at an early hour in the morning and afterward burned to the ground. Management is unable to explain the cause.

The Ivy was burned completely in a neighborhood fire that consumed several structures on the same block. Each house was worth about $50,000.

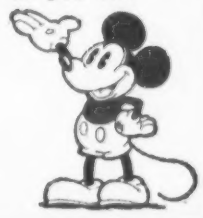
BIG STAGE

Chicago, Jan. 6.

New Publix-E & K house being erected at Aurora, Ill., for which no name has yet been chosen, will have one of the biggest stages in Illinois.

The last two houses erected by Publix were put up without even an apron, this being considered a marked innovation.

Mickey Mouse
says:
"INSURE A
PROSPEROUS 1931
by booking as many of my comedies as you can
and don't overlook
Walt Disney's
"Silly Symphonies"



NOW! 4 BALLETS FOR PUBLIX
ORIENTAL
UPTOWN
PARADISE
TIVOLI
IN CHICAGO
AINSLEY LAMBERT

WALTER C. KELLY
The Virginia Judge
of whom the following worth-while critics have said:

"An Aristocrat of the Varieties, he stands out like a good deed in a naughty world."—*Percy Hammond*, N. Y. "TRIBUNE."

"The theatre fairly shook with the impact of his hit. The best act in a month of Sundays."—*Ashton Stevens*, CHICAGO "EXAMINER."

"The Palace mob were waiting for him and he whammed them in his usual way."—*Sime*.

"If Kelly represents what they call the Yankee invasion we will gladly welcome a full ship load like him."—"THE REFEREE," LONDON.

"Seldom has an empire audience indulged in such riotous laughter. He fully sustained the great reputation which preceded him."
—"DAILY MAIL," JOHANNESBURG, S. AFRICA.

"He has raised monology to the dignity of art and is the best thing America has sent us since the visit of his country's fleet."
—"THE ARGUS," MELBOURNE, AUSTRALIA.

Have just completed principal comedy role in my first talking picture, "THE SEAS BENEATH," starring Geo. O'Brien. Direction John Ford. Watch for it.

Mr. Kelly's dulcet voice, compelling, human and facile pen will be at the disposal of any wise corporation or director desirous of departing from the beaten path of old conventions, until about April 30th. Then heigh-ho, off to my summer residence at Spring Lake, New Jersey.

Also available for high class Radio Hours. Radio references: Star of the General Motors Hour, National Carbon Co., American Radio Manufacturers, Rudd Light Opera Hour, Crosley Hour.

'Tis not in mortals to command success, but I'll do more, deserve it.—*Addison*.

A STATEMENT TO THE MOTION PICTURE INDUSTRY BY ADOLPH ZUKOR

The year just ended has been one of unprecedented stress to business throughout the world. Our economic system has been put to its severest test, values have suffered severe declines, unemployment and financial losses have brought hardship to millions of people.

Bad as the business depression has been, however, it has had a certain saving value in the lessons it has taught. Some of them apply to all businesses; others are peculiarly applicable to the motion picture industry.

The chief benefit to be derived from the events of the last year is the destruction of the illusion that prosperity, personal or national, can come from any source save hard work, constant application to one's own business, and the giving of increasingly greater value to the public. Stock market speculation and all other kindred devices for getting rich quick come to grief when they run up against this homely, fundamental truth.

To us in the motion picture business, one of the outstanding lessons which 1930 has driven home repeatedly is that the public, no matter what general conditions may be, will patronize *good* pictures.

Good pictures! Nothing in this business can take their place, nothing is so absolutely necessary to the continued prosperity of all phases of the industry.

Week after week, when other businesses have been languishing, when poor pictures have been starving, we have seen good pictures draw thousands of people to box-offices. The record has been so plain that the wonder is anybody ever could have been deluded with the idea that there was a substitute for good pictures.

The year 1930 is behind us. We have given it this farewell glance only for the lessons it taught.

The command is forward to 1931! Our duty is before us—and so is our opportunity.

We in Paramount Publix Corporation face the new year with confidence and cour-

Paramount means business!

age. We believe that the American people have plenty of money. We believe they will spend that money if this industry, as well as other industries, offers them greater values for their dollar. It is not enough to give them the same class of product offered them last year, or even last month. Producers must give them greater and ever greater values.

Paramount Publix Corporation wants to make it plain to everybody in this industry that it accepts the complete responsibility of leadership, and that for 1931 and succeeding years it will pursue a policy which will insure stability and reasonable prosperity to the theatres and the personnel of this great industry.

For the last six months we have made an intensive survey of production resources. We have quietly mobilized our forces for the production of the greatest program of pictures in the history of this business. The finest plays and novels, the most brilliant writers, the best directors and the most popular players —all these have been brought into our studios under a policy we adopted to help the industry meet the days ahead.

Last year we spent $25,000,000 on the production of Paramount Pictures. This year we shall spend many millions more. While sensible economy must be practised at all times, this is no time for petty trimming of budgets, no time for squeezing of pennies. The problem is here and it is our duty to face it with courage and solve it with skill and brains. Greater pictures must be made. These pictures must contain more showmanship, more novelty. This costs money, and Paramount purposes to invest this money, secure in the knowledge that the public will reward its efforts.

I have personally gone over every detail of the production plans drawn up by my associates. I have spent several weeks in each of our studios in Hollywood and New York. Never have I been so confident of a production program. To theatre owners throughout the world I wish to impart some of the confidence I feel. I want them to know that Paramount has a complete knowledge of their problem and, more than ever before, will stand by them and support them.

The second article in our business faith is that good product must be intelligently and adequately advertised. In 1931 and in succeeding years it will be our purpose to support every one of our pictures with increased advertising. From the beginning of its existence this company has pursued the policy that the producer's responsibility for the success of a picture did not cease with the booking of the picture. By extensive national advertising in magazines, newspapers and radio broadcasting, we have helped exhibitors sell our pictures to their patrons.

This year and in succeeding years we purpose to enlarge upon this policy. Greater advertising effort than ever before will be put behind our pictures. It is an insurance that Paramount gives to exhibitors with its product.

The third article in our creed is one that we commend to everybody in this and every other business. It is good, old-fashioned hard work. For the workers, for the thinkers, and for those who apply themselves to the tasks of this business with thought and energy, the rewards of 1931 will be as great, if not greater than ever before.

We of Paramount Publix purpose to get our share of those rewards. We purpose to see to it that our customers get their share. And, finally, we purpose to see that the vast public that patronizes Paramount Pictures gets its share in better entertainment than it has ever purchased before.

Therefore, to the motion picture industry, and particularly to the loyal men and women of the Paramount Publix organization throughout the world, I send my greetings for the New Year, confident that our plans and efforts will bring success and prosperity.

Adolph Zukor

PRESIDENT, PARAMOUNT PUBLIX CORPORATION

JAN. 1, 1931

CAIN

(Conitnued from page 23)

"White Shadows" or "Pagan."

Story is that of a ship's stoker who deserts his ship in the tropics and lands on a virgin island. There he finds a native girl, and lives with her until such day as feeling the crave for civilization again, he lights the bonfire, which attracts a passing liner. He is taken on board, but just as the ship is about to leave, disgust for civilization as found on board drives him back to his native wife and virgin land.

Film was made by Leon Poirer in the French tropical island of Nossi-Be, with Thomy Bourdelle, a French actor, as the stoker, and Rama Tahe, a native, acting the girl. Both are comparatively unimportant, although playing well. The main bid is in the photography. Film was shot as a silent, such sequences requiring talk being later dubbed, and talker sequences on board ship are obvious additions. Leon Poirier's name in itself was sufficient to draw local patronage as he made the locally very popular film, "Verdun."

Production would have little chance abroad, but goes big here.

FEERIE DU JAZZ

(KING OF JAZZ)
(French Version)

Olympia, Paris, Dec. 20.

Whiteman's "King of Jazz" shown for local purposes with short introductory sequences in French made in Hollywood by a French m.c., who appears several times during the film to tell the public what it is all about.

Despite current local handicap for foreign productions, especially revues, "King of Jazz," went over very well. The gorgeousness of the production, which spells barrels of money, held the public more than anything else. Also fine colored photography was very favorably commented upon. The fact that the film went over well in France cannot, however, be much taken into consideration in a production of this description, local grossing possibilities being non-existent to the cost of the production, especially when special sequences must be added.

When a production of this kind is doctored for foreign used by the addition of extra sequences, special care is necessary to check the synchronization. Owing to this not being carefully checked during some of the early showings, two reels got so much out of synchronization that the public, which is more and more hard to keep in order when anything goes wrong, started hooting.

This was a purely local mishap and had nothing to do with the film itself, as it ceased immediately the trouble was adjusted, many sequences in the film getting considerable hands. The French forgot their indifference to revues by having their attention drawn to the unusual scope of the production.

Mavi.

5th YEAR
BENNY MEROFF

PUBLIX Theatres

COMING TO
METROPOLITAN THEATRE
BOSTON
Jan. 29—Indefinitely

UNDER SUSPICION

(With Songs)

Fox production and release. Directed by A. F. Erickson. Written by Tom Barry. Songs by James F. Hanley and Joseph McCarthy. W. E. recorded. At the Fox, Brooklyn, week of Dec. 26. Running time, 63 mins.

Alice Freil .....Lois Moran
John Smith .....J. Harold Murray
Doyle .....J. M. Kerrigan
Darby .....Erwin Connelly
Freil .....Lumsden Hare
Inspector Turner .....George Brent
Suzanne .....Marie Saxon
Marie .....Rhoda Cross
Major Manners .....Herbert Bunston
Ellen .....Vera Gerald

If the Canadian Pacific R. R. can use this one as a tourist plug that's where it belongs. It's the theatre's own query how it came to be booked in this deluxe spot. Songs are so badly recorded they mean little. It was no go here.

Picture is merely a jumble. It looks like they tried to rectify the original version by cutting, and it just couldn't be done. But Charlie Kurzman, who cares for the Fox Brooklyn, tried a pep-up job. He gelatined the projection lens in red for one of the fire scenes. The second of the two fires that is shown. It helped.

Just one of those seething dramas that opens with a stein song. It's in Jaspar National Park, Canada, where the ice is on the mountains and the Royal Mounted play checkers. The only time the hero doesn't sing is when he is sliding down a cliff for a rescue. Another time he overlooks a song is in the fire scene. Horses were not forgotten and some are shown. Story passes through rampant treachery and Lois Moran's fashionable clothes in the woodlands. Mostly American accents except a couple of Irish brogues. Latter the only English angle.

One spot that could have been cut but wasn't is where one of the Irish comedians deliberately is dialoged to misconstrue "hoofer" as something off color about a woman. No theatre audience is going to take that. No one will be able to tell whether the cast is good or bad, and there's a lot of talent in the lineup.

A bad break all around. *Shan.*

FLOETENKONZERT

("Flute Concert")
(GERMAN MADE)

Berlin, Dec. 27.

Ufa production and release. Direction Gustav Ucicky. Manuscript, Walter Reisch. Musical management, Willy Schmidt-Gentner. Production management, Guenther Stapenhorst. Photography, Carl Hoffman. Sound, Hermann Fritzsching. Recorded on Klangfilm. Starring Otto Gebuehr, Renate Mueller, Hans Rehman, Walter Janssen, Raoul Aslan, Friedrich Kayssler, Karl Goetz and Ferdinand Hart. Running time, 108 minutes. At Ufa-Palast am Zoo, Berlin.

The same Mr. Hugenberg who, as owner of one of the largest German press concerns, the Schergl publications, directed furious attacks against "All Quiet on the Western Front," a highly artistic, fascinating work, this same Hugenberg produces a picture which is provoking. While "All Quiet" was a picture in the interest of peace by showing the war horrors in their frightful reality, this Ufa film, apart from its historic untruth, is glorifying war. One thing is certain and reassuring, in spite of the mass instincts which have been stirred up by the nationalists on the one side and the communists on the other. While the Remarque picture by Universal will still be admired in years to come, this work by the Ufa will soon be buried and forgotten.

There were disorderly scenes during the performances because part of the audience was justly disgusted with such war propaganda. The great Prussian King Fridericus speaks against the Treaty of Versailles, which is absurd at the present time, and he says to one of his soldiers that Prussia has been forced again to go to war by her enemies. Here is evident pandering to the German public, and it is also evident that German sentiment, especially with the censorship board, is being approached in two different ways. This picture should have been prohibited after what has preceded it. The opposite occurred, and this subject is even favored with respect to taxes. At the end of the picture entire regiments pass in front of the Prussian King to go to war against France—against an entire world. This comparison is clumsy but clever, and does not fail to produce the effect on part of the German public that it was meant for. Picture shows clearly what was in the mind of Herrn Hugenberg when he bought Ufa.

Apart from the political purpose, there is many a sequence which is well done. Above all, the magnificent photography by Carl Hoffman is masterful. One is deceived into believing he sees the famous paintings of the Fridericus painter Menzel. Each of his photographed scenes is magnificent photographic composition.

Gustav Ucicky proves a clever director, and the scenes at the court of the Saxon King and a fascinating but overlong horseback chase is splendid. The story of the picture is worked out well and fascinating in the first part, while it becomes tedious afterward.

Otto Gebuehr plays Fridericus Rex, whom he has been representing for many years, without new characteristics. It proves to be dangerous here to have historic figures speak in a talker.

Hans Rehmann and Renate Mueller look and play naturally, and are pleasing also from a voice-technical standpoint. The rest of the cast, led by Ucicky, is first rate.

It is very doubtful whether this picture, which will undoubtedly please part of the German public, will be successful, inasmuch as very likely a large part of the German theatre owners would not dare to show so politically provoking a picture lest their theatres become political fight spots. *Magnus.*

BED AND BREAKFAST

(British Made)

London, Dec. 23.

Gaumont British production and release. Directed by Walter Forde. Recording: British Acoustics. In cast: Richard Cooper, Jane Baxter, Sari Maritza, Cyril McLaglen, Alf Goddard. Length, 6,232 feet. Running time, 80 mins. Censor's Certificate "U." Reviewed Trocadero, London, Dec. 22.

This picture was reviewed under conditions which make the reporter give the benefit of the doubt to the film. Fog, at the opening of the new Trocadero, was so bad the screen was almost invisible from the operating box, and from the front circle it was just a yellow mess through the gloom.

Under the circumstances, photography cannot be weighed. Report suggested it was rather good for British films.

Story is so much bunk. The worst fog in the world couldn't conceal this fact. Just tells how a married couple quarrel because the wife is jealous of her husband being photographed around with a girl friend, who is engaged to one of those blithering idiots who say "quite" every now and then. Result is hubby and the girl friend do a midnight trip, just to teach the other two a lesson, and the other two also flit, just to teach hubby and the girl friend a lesson. They all meet at a studio miles from anywhere, where they are joined by a clergyman and wife, who have lost the last train, and later by a bookie and family, who have also lost the last train. There are a couple of burglars running round, and some policemen. Everyone suspects everyone else of everything, and the mixture is finally put right.

Plot lacks any central kick, and hasn't a properly developed climax, unless one accepts the idiotic situation in which two burglars are in turn suspected of being the young wife's lover. And even young wives usually have better taste.

Audience laughs rippled up through the fog every now and then, and the front of the stalls seemed to be having a good time. Perhaps the National Anthem and the other boloney of the opening ceremony stuff had impressed them.

Acting in so-so along farce lines, Richard Cooper giving just another of his silly ass performances. Jane Baxter, as well as could be judged, looked much better than most of the homegrown screen players, and trouped fairly well.

Supporting roles meant little, being all straightforward farce types. Sari Maritza gets the benefit of the fog for what would otherwise probably have been listed as an indifferent performance.

Direction looked okay, and settings up to standard. Picture should do fairly well here in the grinds. *Chap.*

THE DAWN TRAIL

Columbia production and release starring Buck Jones. Directed by Christy Cabanne. Story by Forrest Sheldon. Adaptation and dialog by J. T. Neville. Photography, T. D. McCord. Miriam Seegar and Charles Morton featured. Cast: Erville Alderson, Ed LeSaint, Charles King, Hank Mann, Vester Pegg, Slim Whittaker, Charles Brinley. At Loew's New York one day (Dec. 23) as half of double bill. Running time, 60 mins.

Dandy western for the grinds and the splits, where they want plenty of action. This one is made to measure for Buck Jones with plenty of hard riding, gunplay and heroics as well as the necessary touch of romance.

Jones is the sheriff of good old Osage County, where the sheepmen and the cattlemen are battling over a common watering place in the valley. Jones, on the verge of

(Continued on page 39)

GEORGE
GIVOT

Late Feature of
Earl Carroll's "Sketch Book"

Direction
WM. MORRIS, CHICAGO

Now in 8th
Sensational Week
as Master
of Ceremonies

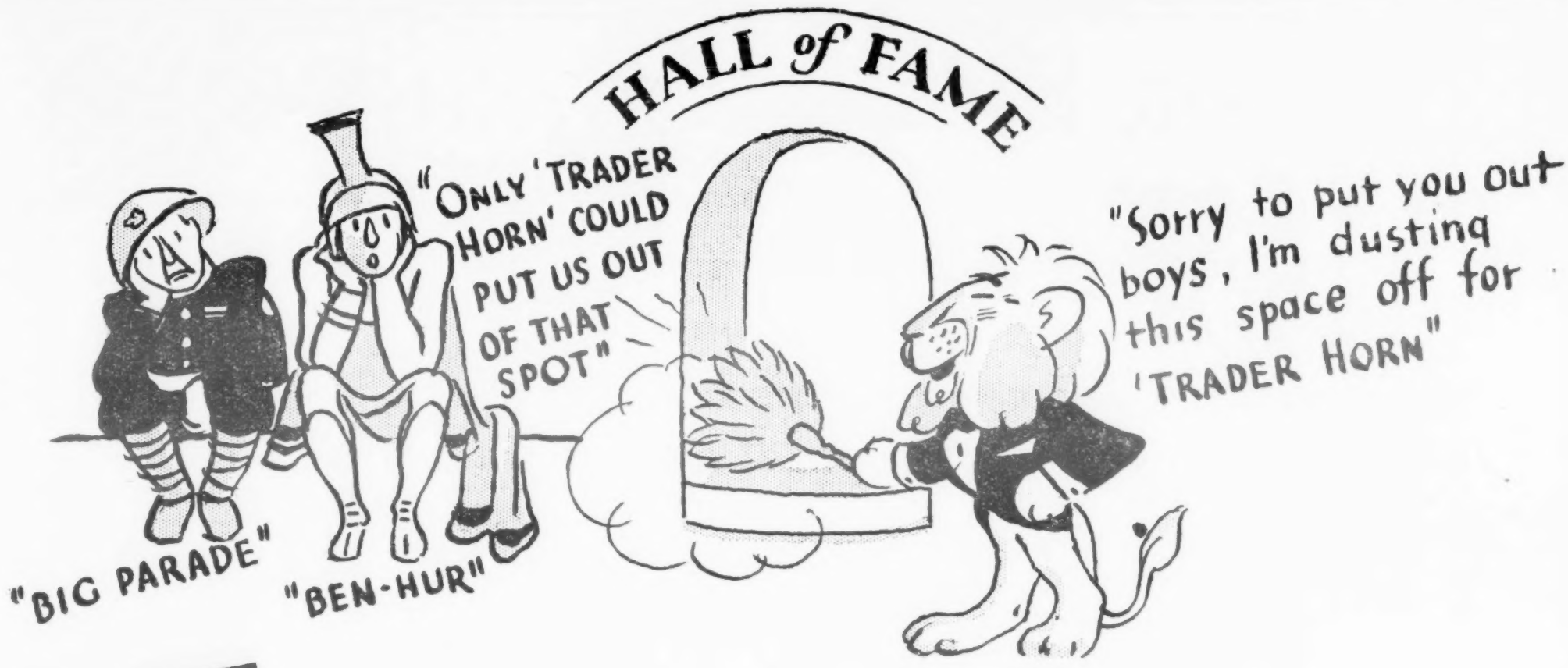
LOOKING UP TO BIG BUSINESS
FOR 1931

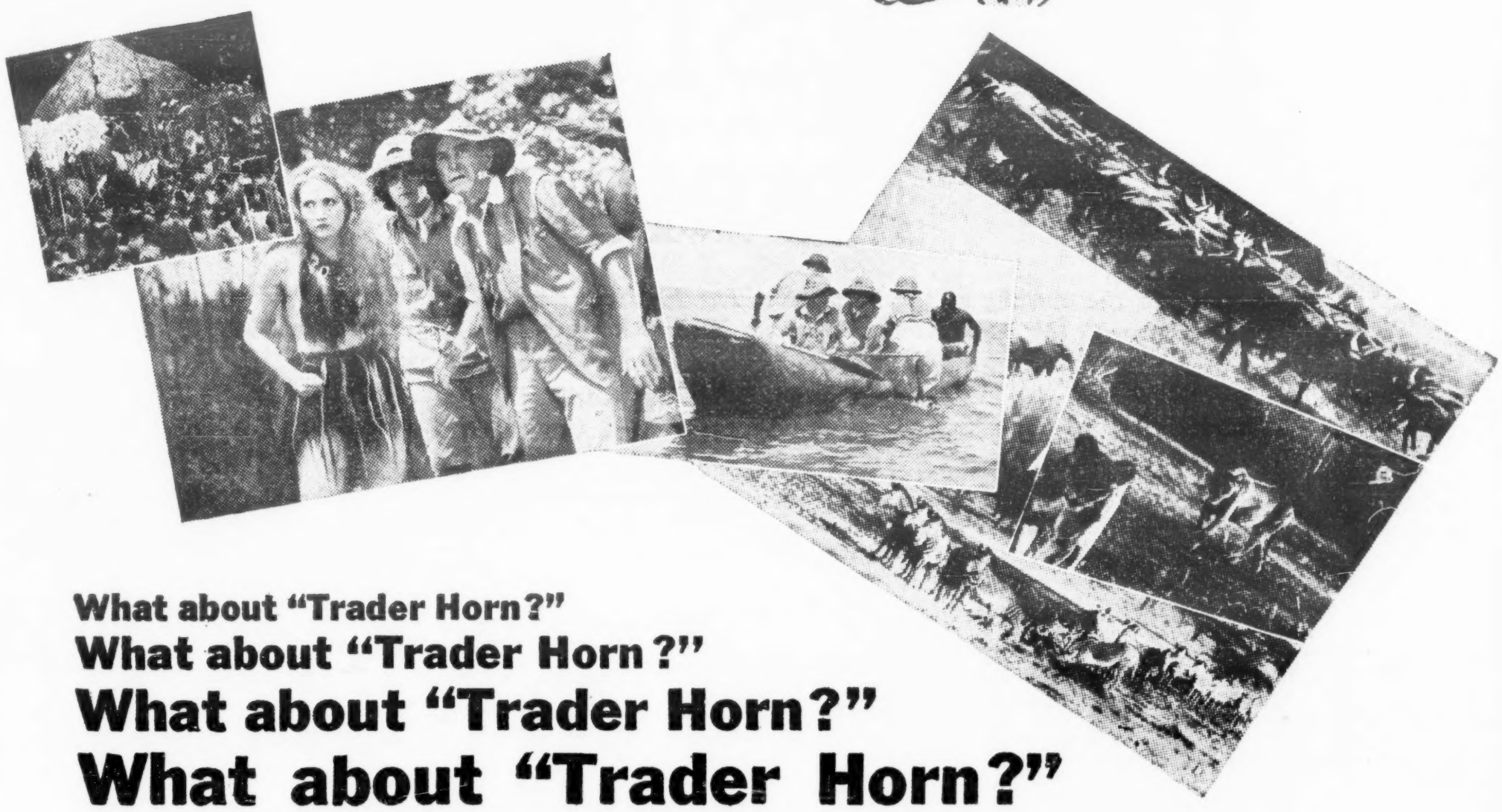
Publix
Metropolitan
Boston

Sincerely
JACK CRAWFORD

With Appreciation to
PARAMOUNT-PUBLIX
BORRIS MORROS
ED. W. SCHEUING

ETHEL HELLIWELL
ARRANGING DANCES IN
FRANCIS A. MANGAN'S
EUROPEAN PARAMOUNT-PUBLIX PRESENTATIONS





What about "Trader Horn?"
What about "Trader Horn?"
What about "Trader Horn?"
What about "Trader Horn?"

(you've patiently inquired a long time—well, listen!)

TRADER HORN

after months of herculean labor is COMPLETED and in its preview before a non-Hollywood audience at Monterey, California, it was acclaimed the greatest film ever produced by

METRO-GOLDWYN-MAYER

In 1926, SIME, in "Variety" said:

"a beautiful, exquisitely trained blonde who executed in the arms
"of her partner Myrio some breath-taking poses, is unbilled—
"But nobody will keep that girl down—
"People will ask her name at the box-office—
"This reporter did and was told it was not known to the
"management"

Her name was

DESHA

and since then she has been with

MYRIO

Selected for the opening of the Paramount Theatre, New York—in the Ziegfeld Follies.
A sensation with the introduction of the trio on Broadway and the "Rhapsodie in Blue."

at the Strand Theatre (Thanks to Mr. Joseph Plunkett)

LITTLE CLUB—3 PUBLIX TOURS

In the moving picture "GLORIFYING THE AMERICAN GIRL"

In LONDON—Palladium, Alhambra. Revue "Will of the Whispers." Piccadilly, Ciro's, Kit Kat Clubs.
In PARIS—Ambassadeurs, "Revue des Revues." Empire, Paramount, Grand Opera. In concert with the Waring's Pennsylvanians.
In BERLIN—Headliner to reopen the Winter Garten. Hold over a second month. Hausa Theatre, Hamburg. Dusseldorf, Deauville, Ostende, Nice, Cannes, Pau.

And Now

DESHA AND MYRIO

PRESENTING THREE UNIQUE SENSATIONAL DANCES

Adagio in Lines

Man and Woman (Dramatic Sketch)

Tango Ultra-Moderne

OPENING FOR R-K-O JANUARY 10, HAMILTON, NEW YORK

Direction
JACK CURTIS
HARRY WARD
Palace Theatre Building

"They are the virtuosos of athletic dance."—"8 UHR ABENDBLATT," Berlin
"Fascinating and unique as a dancing team."—"REFEREE," London.
"Far ahead of anything seen before."—"PARIS-MIDI," Paris.

THE DAWN TRAIL

(Continued from page 36)

bringing the warring factions together, gets in a tough spot when his sweetheart's brother bumps off one of the sheepherders. Thereafter it's a case of the sheriff being torn between love and duty and temporarily giving love the gate and carrying out the law.

Complications follow in rapid succession, with Jones finally managing to convince all concerned that he is the sort of sheriff that Osage County might well be proud of. Peace between the herdsmen is declared when the girl's father shoots his wayward son, unintentionally, believing him to be a sheep herder instead of a cowboy. That incident clears the way for the final clinch.

Jones turns in a first-rate performance in this flicker, with the supporting cast also measuring up capably. Direction, photography and dialog is okay throughout.

Quatre de l'Infanterie

("Four Infantry Men")
(GERMAN MADE)
(Dubbed French Talker)

Nero film production. Released in France by Vandal and Delac. Directed by G. W. Pabst. Adapted from the German novel of the same name by Ernst Johannsen. Running time, 103 mins. At the Aubert Palace, Paris, Dec. 13.

The strong success of this film in Paris is only exceeded by the fact that the showing did not create a riot. The opening sequence shows German soldiers, billeted in France, making love to a French girl who welcomes their attentions. She is again introduced later in the film. That the French should not have taken exception to that, especially when much publicity is given here to the fact that Germany is banning "Western Front," shows how impossible it is to foresee native reactions.

The fact that Charles Delac is a partner in the releasing firm, and is president of the Producers' Union, and as such is very close to the government, apparently explains why the censor didn't ban the film. Delac's desire to release it is partly responsible for the French censor allowing showings of U's "Western Front," banning of which would have made it delicate for his firm to release "Four Infantrymen."

The editing of the film has been restricted to three points. Firstly, dubbing of dialog in French. This has been done in a way which, from the technical point, is entirely satisfactory for sound, but as unsatisfactory as regards lip movement. Nevertheless, it goes very well, for two reasons: one being that the dialog is comparatively unimportant as the action is self-explanatory; the other is that the intensity of the action entirely precludes any attention being detracted by technical details.

The opening sequence of the French girl and the Germans has been slightly cut, and the audience scarcely begins to realize what it's all about by the time the sequence closes. Very few other cuts have been made, excepting a slight shortening of a shell-hole scene—part of every war film since "Big Parade." In this one the French soldier kills the German, whose body disappears into the shell-hole mire, leaving only one hand out to tell the tale.

In order to provide a peace message in the film, this showing is preceded by a trailer in which Jose Germain, president of the Union of French Authors, who are war veterans, expresses a few appropriate words on the subject.

Apart from marching songs, etc., music has also been used with considerable effect in the closing sequence, which depicts horrid scenes in a German dressing station in a ruined church. Final footage is accompanied by a tune which sounds like a chorus of all war's victims, and is played after the last close-up, to further drive home the nerve-racking effect.

Whatever story may have been in the novel is pretty well eradicated in the film. "Western Front" voices clearly a conclusion. This German production leaves it to the spectator to draw that conclusion for himself, and he can't fail to do it. This effort is unquestionably far more realistic and horrible than the American film. Its picturization of the war scenes is unsurpassed and technically perfect.

Apart from the slaughter of men in action, all horrors have been brought out with German thoroughness. It is also shown how in the home country the soldier coming on leave finds that in order to get food, his wife must sell herself.

Entire cast is good, but the intensity of the production is so great that if the actors were not good it might pass unnoticed, just the same as does the poor dubbing. The only scene which seems superfluous is a theatrical performance at the front. It tends to slow up the feature.

Film is looked upon here as a splendid picturization of war and is playing to packed houses. Word-of-mouth publicity is considerable and admission is daily harder to obtain. *Maxi.*

NIGHT BIRDS

(BRITISH MADE)

British International production and release. Directed by Richard Eichberg. Henry Garner, cameraman. Victor Kendall, scenario. At the Cohan, N. Y., week beginning Jan. 2. Running time, 83 mins.

Detective	Jack Raine
Deacon Lake	Jameson Thomas
Dolly	Muriel Angelus
Mary	Eve Gray
Chief Inspector	Frank Perfitt
Archibald Bunny	Garry Marsh
Scottie	D. Hay Petrie
Toothpick Jeff	Harry Terry
Dancer Johnny	Cyril Butcher

Careless direction and over mugging on the part of everyone in the cast, plus a confused and blundering story, stops "Night Birds for American consideration. It's a bit better than some that have been shown at the Cohan by this British firm, but it's not strong enough to be listed in this country for any houses but the smallest.

Every evidence that BIP spent more money in producing "Night Birds" than in some of its others. Script goes out of its way to call in a lot of those meller incidents, which, if handled properly, would register in the stock manner. But every time any suspense is on the horizon it's quickly quenched by amateur acting or by a detail in the sequence which reverses serious footage into flat burlesque.

No western, of any type, has attempted to make its hero so versatile as Eichberg, directing, permits Jack Raine to be in this one. The lad, "capitalizes" 90% of his performance in a personality of obnoxious conceit. The script lends him every aid, however, not only saving him from flung knives, bullets and chairs, but allowing him to take the place of a dancer at a theatre without even a rehearsal.

Just a jumble of unexplained incidents; people and happenings which don't belong or fit. Recording is also generally poor, possessing an antiquated rasp and a tendency to fade. It all unreels as one of those things. *Waly.*

$10,000 BLAZE

Gilmore City, Ia., Jan. 6.

Metro theatre, operated by Mr. and Mrs. Fred Sandman, suffered $10,000 loss when fire, believed to have started from an overheated furnace, wrecked interior of the house, at midnight Jan. 1.

No plans for the future announced.

LABOR TROUBLES

Baltimore, Jan. 6.

Frederick R. Huber, managing director of the Lyric Theatre here, has advised the International Alliance Theatrical Stage Employees that the demands of Local 19 for an increase of 55 cents per hour for stage hands will not be met. Huber also refuses to compromise, complaining that present conditions do not warrant any increase and citing past increases as evidence of management's willingness to go along with the union whenever possible.

According to a statement by James B. Huster, secretary of the local, it is a question of irregularity of employment at the Lyric, the house not being solidly booked. Huster claims that the irregularity calls for a premium. Huber claims that any increase will discourage bookings and result in still more irregularity of bookings and make all operation financially impossible. A representative from national headquarters of the union is expected to come here for a conference with Huber on the 9th.

San Francisco, Jan. 6.

Musicians' Union and Mort Singer of R-K-O, representing besides his own circuit Fox and Publix interests in labor negotiations, are still sparring over terms of new contract. Singer recently presented ultimatum to musicians, but matter was postponed and is expected to come up for action this week.

At a mass meeting the union men in majority were for rejection of proposal, but number of officials are working to bring about a peaceful settlement and avoid a clash.

Poughkeepsie, N. Y., Jan. 6.

Union picture operators have been restrained from picketing the Liberty theatre here by a court injunction.

Council Bluffs, Ia., Jan. 6.

The Broadway Publix house, reopened after several weeks in dark because of labor trouble.

Usher Tries Inheritance Gag, but Ends in Jam

Syracuse, N. Y., Jan. 6.

A film thriller in which the hero suddenly found himself the heir to an estate of $1,750,000 was planned by Edward Brieaddy, 19, as he took tickets and acted as usher at Warners Strand. He enacted his role perfectly until Assistant District Attorney Martin interceded and obtained a confession that the whole story was a myth.

Brieaddy, according to Martin, admitted the story was concocted so that the youth might be a "big shot" among his acquaintances. Erstwhile theatre employe thought the idea would not hurt anyone and therefore could not get him into trouble.

Brieaddy claimed the spotlight when he produced a letter informing him that he was the heir to a $1,750,000 estate, left by a Mrs. Hilton of New York. Letterhead bore the name of a local law firm, all of which was directly responsible for his exposure.

SEWS UP WINSTON-SALEM

Winston-Salem, N. C., Jan. 6.

Publix-Saenger, of North Carolina, has taken over the American theatre at High Point, municipally owned house operated by the city for two years at a loss. This gives Publix a practical monopoly on the town.

Lease calls for rent of $8,400 per year and must be operated for 40 weeks each year City gets the theatre on Sundays and five week days each year.

Ray Peterson from Mobile, Ala., has taken over management of the State, also Publix-Saenger. He replaces Joe Blank, s. ' to Burlington to manage a house there.

Utica Mayor Asks Circuit Houses to Use Orchestras

Utica, N. Y., Jan. 6.

Olympic theatre, independent, is doing the business of the town. Other houses are Warners, Stanley, Fox Avon and Gaiety. Answer is the stage show which the Warner and Fox boys have not got.

A few months back the circuit had house presentations, but dropped them without lessening the admission price.

Mayor Donnelley has sent the Fox and Warner theatres a formal letter requesting them to engage orchestras. They answered, "Yes, when business warrants."

PANIC AVERTED

Carlinville, Ill., Jan. 6.

Eight hundred revelers in the Marvel theatre were threatened New Year's eve when a roll of film in the operating booth burst. A. B. Crivello, manager, and William Young, operator, fought the flames until the fire department arrived and damage was confined to the booth.

Audience calmly left the theatre and no one was injured. Two years ago the theatre was destroyed by a fire with a $75,00 loss.

FOREMOST FILM WRITERS AND DIALOGICIANS

Still Writing Together
Grover Jones
and
William Slavens McNutt
FOR PARAMOUNT

CORNELL WOOLRICH
WRITING FOR
PARAMOUNT

SAM SPEWACK
WRITING FOR
PARAMOUNT

LOUISE LONG
PARAMOUNT

PERCY HEATH
WROTE
"THE GANG BUSTER"
FOR PARAMOUNT

JOHN MEEHAN
"THE LADY LIES"
Metro-Goldwyn-Mayer

COURTENAY TERRETT
WRITING FOR
FOX

CYRUS WOOD
Originals—Adaptations—Dialogue
R-K-O

RALPH SPENCE
R-K-O

ADAPTATIONS ORIGINALS
HOWARD J. GREEN
(CONTRACT TO FOX)
DIALOGUE CONTINUITIES

ETHEL DOHERTY
PARAMOUNT

HORACE JACKSON
WRITING FOR
PATHE

MAINE'S FIRST EAR PHONES

Portland, Me., Jan. 6.

Empire theatre here has installed 30 seat-phones for people hard of hearing. It's the first house in Maine so equipped. Town is the home of the Maine State School for the Deaf and Dumb.

OTIS SKINNER
IN
"KISMET"
1st National Production
Make-Up Artist, PURC Westmore

Uses MAX FACTOR'S MAKE-UP

A make-up with Max Factor's Preparations is applied thinner, quicker, smoother, and is an important aid to correct characterization.

Max Factor's PANCHROMATIC and TECHNICOLOR MAKE-UP for the Screen.

Max Factor's Theatrical Make-Up for the Stage.

At All Leading Drug Stores

Your inquiry on any make-up problem will receive immediate attention. No obligation.
Address: Special Service Make-Up Dept.

Max Factor Make-Up Studio
HOLLYWOOD

WARREN HYMER
UNDER CONTRACT TO FOX

BIRRO
OVERSHADOWS ANY
PICTURE EVER
MADE .....
JACK
HOLT
FOR THRILLS
DRAMATIC
COLUMBIA'S TR

RALPH GRAVES
FAY WRAY
by Frank Wilber Wead U.S.N.
A Frank Capra PRODUCTION
director of "Flight" and "Submarine"
LS, ROMANCE
C SUSPENSE!
REMENDOUS AIR EPIC

Exhibs Back Out on Sunday Test Performanc

Bellows Falls, Vt., Jan. 6.

Theatre managers who were expected to test the strength of Sunday "blue laws," which closed theatres a month ago, failed to open their theatres Jan. 4. Up to Saturday night (3) the two managers advertised they would open.

Exhibs explained their decision was altered by unofficial advice that if they did open serious results might happen to themselves and the town at large. They will await decision of the Supreme Court or possible legislative action against the laws.

STAGELESS PORTLAND, ME.

Portland, Me., Jan. 6.

Publix Strand, Portland Me., will replace its stage shows with straight films. R-K-O Keith, which a few weeks ago cut vaude for straight pictures will again change its policy to become a split week ace film house.

Brim Jewett, former m. c. at Keith's is now leading his orchestra on a tour of New England dancehalls.

LINCOLN'S BIG INDIE

Lincoln, Neb., Jan. 6.

Reported Lincoln business men backing Independent Theatre Co. Inc., in building 3,000-seater to buck Publix.

Construction to start after Jan. 1.

W. B.'s Virginia Suit

Charleston, W. Va., Jan. 6.

Suit for an injunction brought by Warners Brothers and Vitagraph, Inc., against the Cherry River Amusement Co., Richwood, Nicholas county, is scheduled to be heard in Federal Court here Jan. 9.

Film companies ask the injunction to restrain further alleged infringement of copyrights on motion pictures. Infringements are reputed to have taken place in the showing of "The Home Towners" and "Queen of the Night Clubs" by the defendant company at a theatre in Richwood.

Warners and Vitagraph allege that the Cherry River firm exhibited the pictures on days for which they had not been contracted. In addition to the injunction, the film companies ask award of damages of not less than $250 for each time the pictures were shown on days other than which they had been contracted.

SYMPHONY HALL GOLF

Newark, Jan. 6.

Newark Symphony Hall, built originally for the purpose its name suggests, has become an indoor golf field. Long known as the Paramount, it showed films.

Fabians bought it and continued the policy until they leased to Frank Smith and Ray Miller when it became the Paradise Ball Room. This name was continued with varying success in varying hands, with dark periods until its latest metamorphosis.

Small House License Cut 50%—Added on Big Sites

Omaha, Jan. 6.

Downtown houses got another slap when the city council cut small theatre license fees in half and added the difference on to the big boys.

Rate up to 500 seats, $25; 500-750, $35; 750-1,000 $50; 1,000-1,500, $100; 1,500-2,000, $200, and over 2,000, $250.

New Indie String

Dallas, Jan. 6.

Opening the new Lamar at Paris, Tex., C. J. Musselman chartered the Musselman Amusement Co. with initial capital of $25,000. Idea is a new east Texas wheel of smaller burgs as opposition to East Texas Theatres, Inc., now operating a string. With Musselman are C. J. Johnson and Henry Mayer, indies. New circuit will use Paris as a key.

With Texarkana and Marshall only towns of any size, Publix has left the large territory intact sticking only to the two spots. Result is a group of small indie chains.

FOX SEATTLE SCALE CUT

Seattle, Jan. 6.

Sensation caused here by a drop in scale at the Fox ace houses to 25-35-50c from a former top of 60 cents.

Orpheum is now the only house here with a 60 cents top and is considering cut, but this is undecided. Follies cut to 35 cents top, where Will King shows hold forth.

Burbank Dives In

Hollywood, Jan. 6.

First National and Warners got off to a good start Monday (5), after a two months' layoff, with four companies shooting.

Pictures started were "Big Business Girl," with William Seiter directing and Loretta Young starred; "Party Husband," with Clarence Badger directing and Dorothy Mackaill starred; "The Gob," with Richard Barthelmess, directed by John Dillon, and "The Devil Was Sick," with Michael Curtiz directing and Frank Fay starred.

The Arliss and Barrymore features start later this week.

Local Radio Acts Give B'gh'am Sole 'Flesh' Show

Birmingham, Jan. 6.

Empire is booking local radio acts for personal appearances, giving the town the only flesh on the stage.

This week "Henry and Percy," local blackface radio comics, are appearing three times a day. "The Four Maniacs" are booked for next week.

Montgomery's Next

Hollywood, Jan. 6.

"Man in Possession," English play now current in New York at the Booth, will be Robert Montgomery's next for Metro.

Sarah Y. Mason, who saw the play in its original London presentation, and sold M-G on it, is doing the adaptation.

Probe R-K-O-Pathe Deal

(Continued from page 3)

sue outstanding. This matures in 1932.

What R-K-O actually acquires by the purchase is the Pathe Culver City studio, including a lease of approximately 40 acres of land and all equipment of the plant.

(b) Pathe laboratory at Jersey City and all stores and supplies.

(c) All equipment, fixtures and office supplies in the Pathe home office in New York and in its branch offices and exchanges in the United States, Great Britain and the Pathe studio leased at Long Island City, together with all leases.

(d) Present stars, artists and directors and other execs under contract.

(e) Pathe News Reel.

(f) Pathe Audio Review.

(g) Pathe library and story rights, scenarios and other similar property.

(h) Feature films, "Sin Takes a Holiday," "Beyond Victory" and "Painted Desert." Also one other not in production.

Pathe's 49% interest in the duPont raw film manufacturing company is not included in the sale, nor the Pathechrome coloring method, nor the Pathex or 12 mm film development.

Pathe newsreel is expected to jump in importance through acquisition by R-K-O. Latter already has it planned to tie-in with Trans-Lux and a new system of theatres, including a circuit especially devoted to newsreels. Courtland Smith will have charge, with Jack Connelly assisting.

PARAMOUNT-PUBLIX PRESENTS

HARRY A. GOURFAIN'S

"MINIATURES"

NOW PLAYING (JAN. 1)

PARAMOUNT, NEW YORK

FEATURING

BOBBY SANDFORD'S

GIRLS AND BOYS

Personal Direction

JESSE H. MARTIN

1560 BROADWAY, N. Y.

After Unparalleled Record of Engagements in New York Hotels and Clubs Totaling

120 WEEKS

ROSE WEBSTER

BLANCHE and ELLIOTT

The Ultra Modern Dancers Take Pleasure in Announcing Their Engagement by Publix in

H. GOURFAIN'S UNIT

VAL and ERNIE

STANTON

AND

NIXON and SANS

TWO BLACKOUTS

Wives, Not So Passe, Stage Comebacks While Hubby Sells Shoes and Burns

Some time back, with the coming of a new type of vaude booking and ideas, a great many changes came about. One was the splitting up of man and wife standard teams and other mixed turns that had been trodding vaude stages together for 15 or 20 years. It was tough on the split teams. They struggled for a while to overcome the new dictums, but finally gave up. To the "front" they went to find out why. What, no more bookings?

Somebody eventually told the male half of the team that if he was smart he would call it off as the wife was just a little—er—you know—passe. Or maybe she was a little stout. He was forced to sadly tell the wife that the office would no longer buy them as a team on her account. Tears, blues, days of crying. But back in their heads the wives never gave up the idea that time still held many good shows for them.

The husbands tried other femme partners, but they were flops. The vain males tried new acts, new dialogue, new clothes, new songs, but still boloney. Eventually, many got peeved at show business in general and then went out and got jobs.

While Hubby Works

Not so the little wife. While hubby scoots around town on his coal wagon, she is up at the publishers learning songs and getting around. She meets a flock of new actors, learns a few new angles that the hubby used to tell her not to listen to.

Many of the girls changed their names. You would not know them by present monickers. Some even have slipped off 10 years and look as young and as pretty as of yore. But the main angle with them all is renewed confidence.

Numerous "passe" wives are again playing vaude, some in sister teams, some in big acts, some in picture house units and a few have hooked up with a good comic.

Ah!

And what of the husbands? Ah! They have gone into many other lines of business. Trying to adapt themselves to commercial salaries. The wife is successful and that's a burn-up. Didn't they tell him that he was okay and the wife not so hot? Didn't he hate to tell her? Didn't he figure that it was a cinch for him to grab off a younger looker and do one of those nifties in "one"?

Here he is selling shoes, and the wife, the same wife who was too fat, is out kicking the audiences in the face.

Uniontown Theatre Date Saves Show Boat Players After Pittsburgh Stranding

Uniontown, Pa., Jan. 6.

Ken Woodward of the Penn State Amusement Co. of Uniontown came to the rescue of the actors of Captain F. W. Menke's Goldenrod Showboat when they were stranded in Pittsburgh last week. James M. Clark, safety director of that city, refused a permit because he did not consider the boat fireproof.

Woodward brought the troupe to Uniontown, billed them big as the feature attraction for the midnight frolic at the State theatre New Year's eve and booked them for the remainder of the week.

A capacity house greeted the performers at the eve show and big houses during the holiday. Management is considering holding the show boat players over indef.

Edith Carron, Boys, Sam Kessler Hurt in Crash

Edith Carron and Boys were injured in an auto smashup while en route to play a New Year's Eve show for Fox at Meridan, Conn. The entire troupe is now in the Norwalk hospital, Norwalk, Conn., with two of the boys seriously injured.

Both cars were wrecked and caught fire. Sam Kessler, agent of the Carron act, was driving them to Meridan in his car and was cut with flying glass and slightly burned.

ROOMMATE'S BOUNCER

Soph's Son, Burt, Sued by Hotel—Case Dismissed

Because the management of the Claridge hotel, New York, couldn't agree on what it was suing Sophie Tucker for, a suit by the L. & G. Hotel Corp., which runs the hotel, was dismissed by Municipal Court Justice Genung. Appellate Term affirmed the decision.

When the suit was brought the summons stated that it was on a "bad check" given by Miss Tucker's son, Burt, whose debts she was alleged to have guaranteed. Later the hotel changed the claim to a balance of $60 due for a room.

Harry Landau, manager, testified that Miss Tucker had agreed to make good on her son's bills, and had authorized the management to give him $25 a week, but Miss Tucker insisted her son owed nothing and her attorney thought the claim was on a check given by Burt's roommate.

ANNUAL DRIVE FOR N. V. A. SET AS APR. 4-11

Week of April 4-11 has been selected for this year's N. V. A. fund drive. Affair will be called "Players' and Patrons' Jubilee Week," with theatre collections in the usual manner and $1,000,000 the objective.

A meeting was held yesterday (Tuesday) for settling details with a general committee appointed as Harry Arthur and Oscar Oldknow, for Fox; Spyros Skouras, Harry Charnas, Moe Silver, for Warners; E. A. Schiller, Charles Moskowitz, Joseph Vogel, for Loew's; Jos. Plunkett and Major Thompson, for R-K-O; Sam Dembow, Jr., for Publix, and Pat Casey for the N. V. A. and V. M. A.

Letter, jointly signed by Hiram Brown, Sam Katz, Harley Clarke, Harry Warner and Nicholas Schenck, was sent out Monday to all house managers of the five major circuits.

Country has been set off in 35 divisions, with committeemen responsible for the drive in their districts.

One suggestion, reported coming from Sam Katz, is for the rounding up of as many picture names and stars possible and getting them all into a two reel talker for use of theatres participating in the drive.

MRS. McHENRY RESIGNS AS MGR. OF 'BILLBOARD'

Izetta Mae McHenry has resigned as manager of the "Billboard." Resignation took place, it is said, following dissention over editorial changes ordered by Wilfred J. Riley, the publication's managing editor, headquartered at Cincinnati. Mrs. McHenry was with the weekly for 37 years, joining the paper at a time when her father was on the staff.

About 15 years ago she was transferred to New York in charge of the financial department. Upon the death of the late William H. Donaldson, the "Billboard's" publisher, she became manager of the paper.

While Mrs. McHenry is said to own some stock in the publication, the publisher's widow and daughter are the owners. Their interests have been handled by a son-in-law, R. H. Littleford, of Fort Thomas, Ky.

Ralph Reinhart, advertising manager, is at present in charge of the New York office.

Ilion's Fox Vaude

Ilion, N. Y., Jan. 6.

Fox Capitol here will add vaudeville to its present picture policy, it is announced by Sidney G. Mattison, local Fox manager.

R-K-O May Get De Luxe In Sears-Roebuck Deal

Chicago, Jan. 6.

A new de luxe southside house for R-K-O may be the result of the real estate operations of Sears-Roebuck in the Englewood district.

Mail order house has just taken options on the entire northeast corner of Halsted and 63rd street, which takes in property measuring 300 by 375 feet, including the R-K-O Englewood theatre.

Sears-Roebuck is set to buy the property at the conclusion of its 90-day hold, and will build a new retail department store. Plans are to include a 2,800 seat theatre, with R-K-O taking the leasehold. R-K-O lease on present theatre expires in Feb., 1932. Warners have the nearby Stratford and Publix is building next door.

WINCHELL $3,500 AT THE PALACE

Walter Winchell accepted an R-K-O offer of $3,500 yesterday (Tuesday) and goes into the Palace, New York, next week.

Columnist is to be co-headlined and will work with Harry Richman.

It will be Winchell's first professional booking on a stage since 1921. In his last vaude date Walter played No. 2 for around $225 and had to split that with a partner.

At the Palace Winchell will probably and mostly m.c.

Upstate Entertainers Organize at Syracuse To Fight Price Cuts

Syracuse, Jan. 6.

Aroused by alleged price-cutting activities of outside booking agencies, professional entertainers of Syracuse and Central New York at an indignation meeting here organized the Paramount Entertainers of New York, with Henry Koegel of this city as president. Constitution and by-laws will be adopted at a second meeting at the Onondaga Hotel, Jan. 9.

The charter membership list includes about 50 singers, dancers, musical and novelty entertainers and radio performers. The charter will be held open for 30 days, at the expiration of which it is expected the membership will have increased to better than 100.

Officers in addition to the president are: Vice-president, Gladys Wells; secretary, Clarence J. Marcely; treasurer, Genevieve Wolnstein; chairman of grievance committee, Mary Ciurtney; chairman of membership committee, B. H. Brown.

Officers declare the object of the new alliance is not to boost the present fees for professional entertainers, but to protect the members against ruinous outside competition in this section.

Says Income Is $26 a Wk., But Must Pay Wife $25

Supreme Court Justice Callahan reduced the separation alimony to be paid by George Thorpe of 205 East 78th street, New York, to his wife, Mary Thorpe, actress, of 416 East 65th Street, from $35 to $25 a week on Thorpe's application. In her reply to Thorpe's plea for reduction Mrs. Thorpe named "Cynthia Lawrence, sister of the late Margaret Lawrence," as a woman to whom her husband had been attentive.

Thorpe, now employed as a bond salesman, said that his total income, including a pension of $700 a year from the British government, is $26 a week. Mrs. Thorpe in her answer charged that her husband was paying that much for his rent. He also maintains a home at Brookhaven, Conn., his wife declared.

The Thorpes were married in 1925 and have one child, Thorpe, three years old. Mrs. Thorpe said she paid all the expenses at the birth of their son and that she has supported the child since.

Mrs. Margaret Fulton Husband, Thorpe's mother, has said that her social position suffered because of her son's marriage to an actress, Mrs. Thorpe charged.

Radio Lifts Male Two-Act's Salary From $350 to $1,500 in Two Seasons

Chicago, Jan. 6.

Radio is pushing pictures as the best booster of salaries.

East and Dumke, who used to grab $350 as a vaude team, after a year on the air, will receive $1,500 for a week at the Oriental theatre. Boys go into the Publix-B. & K. house on Jan. 18, with Hugh Ernst of the NBC artists' bureau, closing the deal.

Oriental, B. & K.'s most uncertain loop spot, is going for a flock of names in the struggle to boost the gross. Week of Feb. 23 will bring Grant Withers, pictures, for a personal showing. Film that week picked to be "Along Came Youth," with Loretta Young. Gag is to advertise "wife on screen, and husband on stage."

L. & L. SUING ABRAMSON

Agency Charges Club Booker Withheld $3,000 Collections

Nat M. Abramson, manager of the club department for the Lyons & Lyons agency, is out of that office following a dispute with Sam Lyons, in which the club booker was alleged to have held out $3,000. According to Lyons, charges Abramson, when asked to account for commissions collected, said that the clubs he booked were paying off on a 30-day basis.

Lyons claims he learned the clubs Abramson had done business with had paid off on the spot. In defense, Abramson is said to have declared that Lyons & Lyons had failed to give him a proper accounting in the acts he has booked for club dates during the past year through that office.

Legal action against Abramson for his alleged defalcations has been started by the agency.

GAG PEDDLERS TRAVELLING FOR SALES

Los Angeles, Jan. 6.

A newly reported racket to which performers on the road are being subjected is the traveling gag salesman. A number of the Joe Miller purveyors travel on a regular route across the country, approaching actors with material they "guarantee" to be sure fire. Some of these boys were formerly in show business themselves while others have acquired a workable knowledge of what's what with vaude comics, m.c.'s and other stage performers using gags in their routines.

Gag peddlers travel far and talk fast. They get what they can and will sell anything from a pun to a volume of wise cracks. Some of the smart lads even urge a potential customer to try the gag and pay later. In some cases this is okay with the prospect, who figures he'll be out of town by the time the salesman gets around to collect. Others, more persistent, usually receive a couple of bucks from performers anxious to get rid of the pests.

R-K-O Execs Sailing

Charlie Freeman, R-K-O booking head, will sail from New York Saturday (10) on a month's Mediterranean cruise. On the same boat will be Jack Curtis, agent. Mrs. Freeman and Mrs. Curtis go along.

Two other R-K-O departures, shoving off a week later (17) for London, will be Ben Kahane and Jos. Plunkett, a couple of the circuit's v-p's. They'll look for likely theatre sites while vacationing.

R-K-O Chi. Confab

Chicago, Jan. 6.

R-K-O execs will hold a convention in Chicago about Feb. 12. Affair will last three days and probably will be held at the Congress hotel.

About 50 of the main boys are scheduled to be in town for the three days.

BEE LILLIE AT PALACE

Beatrice Lillie's first stop on her return to America will be the week of Feb. 14 at the R-K-O Palace, New York.

Following the Palace the British comedienne may step into an Erlanger musical. Miss Lillie is due in New York around Feb. 1.

MACK FOR NEW YORK

Denver, Jan. 6.

Ted Mack, native m.c. at the Denver, here, is being transferred to the Paramount, New York.

He leaves Jan. 9.

N. S. Understudy Girl Wins $3,000 Heart Balm from Doc Green of Same Place

St. John, N. B., Jan. 6.

A $60,500 heart cleavage has netted just $3,000 for Fanny Cohn of Sydney, N. S., and New York City. She instituted suit against Dr. Alfred Green of Glace Bay, N. S., 20 miles from Sydney, for the $60,500. The presiding judge announced that he considered $3,000 will repair the break. In addition, Miss Cohn has been allowed costs, which means that Doc Green must pay all the court and counsel fees as well as the $3,000. However, he objects to paying anything and will appeal the verdict.

Miss Cohn said she was understudying a noted stage actress, singing over three New York radio stations, and taking music lessons which cost her father, Phil Cohn, a Sydney merchant, $30 for a half hour, once weekly, when she went back to Sydney on a vacation in 1927. While at her home in Sydney she met Doc Green, the defendant, and he commenced to woo her, she declared.

The plaintiff claims the ruptured romance has prevented her from resuming her stage and singing career, but that she intends going back to New York and the stage and radio when she recovers from the hacked heart. Why she sued for the $500 above the $60,000 has not been revealed by Fanny or her attorneys.

Verdict was given by the presiding judge, both sides having agreed to elimination of the jury. The costs of court and attorneys on both sides are likely to be in excess of $5,000. There were four lawyers involved, one of whom was imported from Halifax, N. S., by the defendant.

EDW. BRINK ASKED COPS FOR NAGGING RELIEF

Edward Brink, 30, vaude actor, of 119 West 45th street, tearfully told Lieut. Edward Moran in the West 47th Street Police station that he sought to be arrested. A young woman followed him to the police station. She urged Brink to come home, saying she was his wife. Brink, by this time was on the railing and almost kissing the Lieut.

"I want to be arrested," said Brink to the busy Moran. "Come home, Eddie, come home," pleaded the woman. Moran advised Brink to race home and sleep it off. "But I am tired of this constant nagging of my wife," sobbed Brink.

Moran directed Patrolman Amideo Timpera to oust Brink. He did, but Brink got a hold on Timpera's legs. With much effort the bluecoat got the actor back to the station and "bagged" him.

In Court Brink told Magistrate McKiniry that he had too much gin at a wedding. He stated he was sorry. His wife awaited him and he hurried off. Sentence was suspended.

CASEY WEST AGAIN

Pat Casey, now in New York on a three weeks' stay, will return to California about Jan. 17.

He will probably remain there for the balance of the winter or visit Florida.

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EXPLOITATION!

"Variety" Is Always Right For It

Presentations as "Glorified Vaude" in Syracuse; N. Y. State's Flesh Trend

Syracuse, Jan. 6.

"Flesh" on the stage, orchestras in the pits, and organists at the consoles are coming back in Central New York theatres. Return of Loew's State, here, to presentations was the signal for a change of front on the part of theatre operators in Utica, Oneida, Oswego, Fulton and Cortland, where all-film programs have been the rule since vaudeville passed out more than a year ago.

Cortland theatre, Cortland; Madison, Oneida; Oswego, Oswego; Capitol, Rome; and Quirk, Fulton, have resumed vaude to augment pictures. The Madison plays four acts for the last half, while the Cortland uses the same number on a split week basis. The Capitol and the Quirk uses five acts on a split. Myron Bloom operates the Cortland Fulton houses; the Madison and Capitol are controlled by Kallet Theatres.

In Utica, the Uptown installed a house orchestra under the direction of Clarence Mizer, formerly of the Gaiety and Avon. There was no advance in scale. A suggestion by Mayor Donnelly of Utica that the Avon (Fox) and the Stanley (Warners) re-engage house orchestras brought replies from the operating circuits that they would be glad to comply "when business conditions warrant it."

In this city, the Dewitt, newsreel house, which has been playing to slim business, added a stage show for a New Year's Eve all-night bill, the acts doubling from the Asia restaurant. Howard Wilmot was m.c., and Don Davison's band on the stage. Dewitt quickly filled its 1,600 seats at 25c. a throw, and was the only house to have anything approaching capacity, although all downtowners did midnight shows.

Julian Brown, young millionaire operating the Dewitt, dug deep into his pocket to pay for that distinction, however. In addition to the newsreels, he had 19 short subjects on the screen. The stage show comprised six acts. And the newspaper advertising bill ran high. Sixteen hundred seats at 25c. meant a gross of $400 for the show, which started at 11:30 p. m. and ran until 4 a. m.

Frank Sardino's Syracuse, which has been struggling along with films and coffee-and-cake acts passing through the city, has switched to tabs as an auxiliary to the screen. Jack "Koo-Koo" Mahoney's company is installed for an indef run, with bills changing twice weekly. There has been a quick pickup in business.

With Loew's restoring the organ-logue as a program feature, with Lew Baker at the State's console, R-K-O Keith's is countering with numbers by Carlton James, while the Dewitt is taking on Paul H. Forster, whose Eckel Organ Club was long a standby at the Schine-Fox house.

For the new policy, the State has Bobby Gillette, last of the Valencia, Jamaica, L. I., as m.c., and Bruce Brummitt as orchestra director. Band numbers 12 men, but may be increased. Opening show was whipped into shape in two days for local engagement only. Acts included Cy Landry, Geraldine, Four Flash Devils, and Max and His Gang, plus 12 Chester Hale Girls.

Press campaign was carefully devised to stress that new stage shows were not vaudeville but presentations, and all local sheets carried stories to explain the difference. Keith's countered with an emphasized slogan in advertising copy, "There is no substitute for R-K-O vaudeville."

It was something that Loew execs here for the evening accepted as a direct challenge, and orders were given the local house to drop the presentation plug and refer to the new shows as "glorified vaudeville" and "vaudeville plus musical comedy."

50% SALARY CUT FOR CHI. WAYBURN STAFF

Chicago, Jan. 6.

Because dancing school business is so keenly affected by the general depression, the Ned Wayburn Studio here has ordered a 50% salary cut for all employees, including instructors.

When things pick up the payroll resumes its former heft.

Eddie's Chance

Hollywood, Jan. 6.

Tiffany and Eddie Lambert, vaude comic, are dickering.

Tiff wants Lambert to voice double for its chimps as Sid Gary did in Metro's dog shorts.

DAVEY LEE'S REPEATS

Pittsburgh, Jan. 6.

Davey Lee, kid film actor, has been booked for four weeks by Warners on repeat dates in the Pittsburgh division. He will play split weeks, making eight towns in western Pennsylvania and West Virginia.

Lad will have only a pianist.

A name in last week's announcement by Frank and Milt Britton was misspelled. Mistake occurred on Gene Gory.

8-Hr. Vaude With Jiggers

Columbus, O., Jan. 6.

In keeping with the enduring nature of its entertainment, the dance marathon at Terrace Gardens put on a continuous vaude program for eight hours New Year's eve.

Started at eight, lasted till four. Stunt drew crowds beyond expectations, with public dancing also permitted. Marathon steppers entered 400th hour.

Actors Playing Own Music Must Carry Union Card in Chi.

Chicago, Jan. 6.

Musicians' Union of Chicago is the only one in the country that forces performers, on any style instruments, including stringed ones, to join the union before appearing on any stage.

Recent ruling includes banjos, mandolins guitars, etc. Previously players of these style instruments were exempt from paying union dues.

Union also passed a recent rule here making it compulsory for all members to seek advice of the union heads before buying stock in any organization operating an agency for the sale of musical talent. Ruling went into effect after several members lost heavily in such ventures. Likewise in Chicago no musician can work and share in the profits of any cafe, theatre or night club unless receiving the stated union scale. After that is paid, if the owner wants to share it, it is up to him.

Vaude War in Town of 19,000 With Two Houses Now and Another Coming

Glens Falls, N. Y., Jan. 6.

This little city of 19,000 people and with a drawing power of approximately 10,000 more from villages and hamlets within a radius of nine miles, is in the midst of a vaudeville war with R-K-O playing at the Rialto bucking vaude indie-booked by the John E. Coutts office, New York at the Empire.

Empire was leased three months ago and reopened with vaude and an orchestra by Jack Hutcheon, formerly manager of the three theatres in Amsterdam, N. Y. Prior to the Empire reopening Glens Falls had been without vaudeville and a flesh orchestra for more than two years.

While the Empire was making money, during the past three months the Rialto, largest house in the city, and one of the string of Benton Theatres, was not doing so well with straight talkers. Christmas Day the first R-K-O bill opened vaudeville at the Rialto.

As a starter the Rialto will play four acts the last three days of the week, while the Empire will continue with five acts on a split week. Both play features and several shorts.

Serious competition may become more severe through a possible vaude move at the Park theatre, smallest of the four houses in this city. According to reports, Frank Carman, former vaudevillian playing under the title of Frank and Ethel Carman, hoop rollers, who is lessee and operator of the theatre, will install three acts along with double features sometime this month. The fourth film theatre in the city is the State, operated by Fred Mausert.

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TOM FITZPATRICK

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JENIE JACOBS—HENRY SHEREK

Shuberts' B'klyn Vaude Bill Near $22,000—New Year's Saved; Erlanger Office Off Same Idea

Something like a $7,800 take New Year's Eve at $3 top tilted the week's gross to around $22,000 for the Shuberts' straight vaude bill at the Majestic, Brooklyn, last week. It was one of the Shubert variety shows tossed together to keep a theatre open and put some contract players to work.

Out of the gross Norman Terris, Jack Pearl and Harry Richman wound up with around $2,700 apiece. They went in on percentage with the whole troupe, including several other acts and a line of Rasch girls, guaranteed $7,000 minimum for the Brooklyn week. In contrast to the $2,700 Miss Terris drew at the Majestic she has been asking $4,500 straight for a week at the New York Palace, and opened at the Central Park Casino last night (Tuesday).

Fourth name on the Majestic bill was Borah Minnevitch, doubling from the Billy Rose musical, "Sweet and Low," in New York and in the Shubert affair on a straight salary. Arthur Lyons, of the Lyons & Lyons agency, laid out the bill.

The Shuberts are figuring on a few more similar bills. They wanted James Barton for Boston next week, but the Rose show, in which Barton is also appearing, decided to stick another week. George Jessel and Fannie Brice of the same musical were reported offered a co-star spot on one of the Shubert layouts, but turned it down.

Erlanger Office Nibbles

Phil Baker, Aileen Stanley and Shaw and Lee, all of whom closed on the road this week with "Artists and Models," are among contract people the Shuberts are said to be considering for such playing. There are 15 or 20 other acts, from reports, under Shubert contract who may find themselves completing their terms in tossed-together specialty shows.

Erlanger office was mildly interested in a similar idea for some dark theatres, but dropped all thought of it after catching the Shubert bill and biz in Brooklyn last week. Erlanger plan was said to involve 14 weeks of time. Max Gordon was the reported member of the Erlanger bunch to view the Majestic affair.

Baltimore, Jan. 6.

Big-time vaudeville came back here at the Maryland theatre last week. It was the same house and the same management that were linked in the palmy period of the two-a-day. Fred Schanberger retained his old vaude franchise, and when the Shubert bookings left him dark for the holiday book he dusted it off, entrained for Manhattan and returned with a bill topped by Chic Sale and featuring Ann Suter, Helen Brown, Fleeson & Bowman, Albertina Rasch ballet and Will and Gladys Ahearn.

With a $1.50 top (raised to $2 for New Year's and Saturday nights), the intake was up to expectations. $20,000 reported. Bill cost around $6,500.

It was an experiment that is being watched by other cities and may be the solution for houses now suffering through a shortage of legit bookings. Both the Maryland and Ford's, the town's two legits, have trouble plugging holes in their booking schedules. Heretofore it has meant turning off the lights and giving the help a holiday.

Encouraged by the success of last week's experiment, the Maryland will turn to vaude again the week of Jan. 12 with Irene Bordoni headlined. Mae West show was booked that week but set back.

New Loew theatre in Astoria, L. I., christened the Lido, has been changed to Loew's Tri-Boro. House opens Feb. 12 with no definite policy assigned.

Those Budgets

A New York indie booker lining up a bill for one of those free "showing" affairs at which baggage and transportation only is paid, was forced to turn down an exceptional act. The turn-down ran like this:

"We do a great 12 minutes and carry four pieces of baggage," said the act.

"Sorry," replied the booker, "I'd like to use you but I can't."

"Why not?"

"Four pieces of baggage is over the budget."

3-ACT SHOW TRIALS AT HAMILTON RULED OUT

Failure of R-K-O's three-act "showing" policy Monday and Friday evenings at the Hamilton, New York, to bring satisfactory results for either side, will prompt the booking office to drop the idea after this week. Of the 24 acts played during the month the policy has been running, but three exhibited sufficient quality on the trial to warrant further R-K-O time.

Most of the acts claimed nervousness induced by being on trial with no outs in the event they flopped. R-K-O's view is that trouble with acts when forced to turn them down on bookings after playing them for the free showing date made the Hamilton thing a nuisance.

The trio of tryout turns on the two evenings weekly, added to the regular seven act show, gave the Hamilton a 10-act "bargain bill" those nights. Cost to the house for the extra acts merely included transportation and baggage expenses.

To the acts the one show was not enough, most stating they could not get started in the single cold performance.

Due to the flop of the Hamilton idea, the booking office is now looking around for another plan to relieve the present showing squeeze. Chief complaint for months of acts, producers, and bookers has been the scarcity of break-in stands.

LOEW UNIT RECAST

Cast of the Loew unit, "Nite Lights," was changed for the second week. Roy Rogers, Dennis Sisters, Jackie Heller and the Charlotte Ayers ensemble were replaced by Nita and A. V. Carlton, Pasquale Bros., Margie Greene and Olive Faye.

Billy Farrell and Dad is the only holdover from the original cast.

Miss Syd Hayes, formerly Ted Lauder's secretary in the old Keith booking office, is now business manager for Eddie Miller's singing school and for the new writing firm formed by Dave Stamper, Harry Miller and Lew Lehr.

Sunday Bills on %

Brandt's Windsor, Bronx, will inaugurate a vaudeville bill of six acts and a stage band in addition to pictures as a regular Sunday policy starting Jan. 11.

Jack Linder will book the talent on a percentage basis.

More Fox Wis. Vaude.; Schallman's Booking 3

Chicago, Jan. 6.

Fox Wisconsin houses are stepping into vaude fast. Following the opening Christmas Day of the Mojeska and Garfield in Milwauke, they add another vaude spot, the Uptown, and booked through the Schallman brothers here.

"Doc" Howe is due in town latter part of this week to establish the Fanchon & Marco office here, and also to consider the possibilities for flesh in three Fox towns, Fond du Lac, Appleton, and Oshkosh.

ARNST-COOTS TEAM

Bobbe Arnst, nite club and revue single, and J. Fred Coots, piano playing composer, have teamed for vaude.

VAUDE TRIAL BY F. & M. PROMPTS SECOND UNIT

Los Angeles, Jan. 6.

Fanchon & Marco's second vaude unit will be topped by Mel Klee, m.c. Others are Stanley-Wells and Winthrop, three brothers, with Staney just joining the other two after breaking his old vaude turn with Al Birnes.

Norman Thomas Sextette and a group of Rasch dancers will also be in the Idea. Opens at Pasadena Jan. 8.

Bentham-Felix Settle Court Suit for $4,200

M. S. Bentham's claim for commissions due him from Seymour Felix, now directing for Fox, was satisfied last week in Los Angeles for $4,200. David Tannenbaum, attorney, represented Bentham on the Coast.

After first attaching Felix's salary, the case was settled when Bentham waived his commission rights under Felix's present contract with Fox or any options that might be taken up in the future.

Times Square Travel Bureau
Management PAUL TAUSIG & SON
OLDEST STEAMSHIP AGENCY
Catering to the Theatrical Profession
565 SEVENTH AVENUE, NEW YORK

JUST GOT TO THE POST!
JOE PHILLIPS
With JERRY BLANCHARD and DIANE LE SHAY
in "UNDER THE BRIDGE"
This Week (Jan. 3), Palace, Chicago

THREE SOCIETY STEPPERS
OPENING PUBLIX UNIT DALLAS
JANUARY 9, 1931
Direction HARRY STANLEY WILLIAM MORRIS Agency

"SONGLAND'S PENNANT WINNERS"
RADIO KEITH RKO ORPHEUM
BERNARD AND HENRIE
NOW
R-K-O HIPPODROME, NEW YORK
WEEK JAN. 3

LEW HEARN
ASSISTED BY
THE HIGHEST PRICED "STOOGE" IN THE WORLD
EDDIE CANTOR
CLOSING THE FIRST HALF OF THE BILL AT THE
R-K-O PALACE, New York, This Week
in the LAUGHING RIOT, "BUY NOW"

FANNY WATSON SISTERS KITTY
BIGGER AND BETTER THAN EVER
Week Jan. 3, Hippodrome, Buffalo (Hometown)
R-K-O Direction JACK CURTIS
Material by GENE CONRAD

PUBLIX STARTS WITH 15 WKS. IN WEST

Preliminaries in the Paramount-Publix circuit's move toward stage shows in its present straight picture houses include a layout of approximately 15 weeks in the middle west and south.

Time will be composed of one, two, and three night stands, all playable on short jumps and starting and finishing in the Chicago sector.

Actual route, as reported formulated, is made up of two and a half weeks in Nebraska, two weeks each in Iowa, Indiana, and Illinois and 43 days in the south, starting at Shreveport, La.

The southern trip will be booked out of the New York William Morris office by Lawrence Golde, with Harry Hollander supervising for Publix.

Sande's Debut

Earl Sande will reap his first profits from two years of vocal study in a short for Warners and some vaude playing for R-K-O. Lee Stewart is handling the former famous jockey.

Sande was booked for vaude playing in Flushing as a break-in, next week, but his date at the Warner Brooklyn studio has set that back. He'll open for R-K-O the week after next instead.

Sande's turn is a singing single with piano accompanist.

RITTENBERG'S NEW POST

Jos. Plunkett has appointed Arnold Rittenberg as head of R-K-O's New York state division. It takes in all but New York city, Brooklyn, and the Westchester section.

Rittenberg fills the vacancy left by the promotion of E. M. Glucksman to the new R-K-O post of traveling supervisor of division directors.

W. J. Plimmer has not taken over the Freeport theatre, Freeport, L. I., as previously reported. He remains manager of the Avalon, Brooklyn.

V. M. A. CALLS OFF ITS WARNING AGAINST DOWS

Variety Managers' Association has rescinded its warning to members against the A. & B. Dow indie booking office of New York upon settlement of a complaint which charged the Dows with using the old-time and now practically extinct one-show cancellation clause in a vaude booking.

Theatres holding membership in the V.M.A. were previously notified that if contemplating booking vaude through the Dow office, to book it elsewhere while the revived clause was in force.

Dow's use of the one sided contract was revealed in a complaint to the V.M.A. by the Salon Four, vaude act, against the indie booking office and the Opera House, New Brunswick, N. J. Dow's version was that a new stenographer had mistakingly issued one of the old contracts to the Salon turn. When the affair was satisfactorily adjusted, the V.M.A. gave the Dows a clean slate in this case.

The clause in question gives theatres the right to cancel acts after the opening show and pay pro rata if not satisfied. It has been out of general use in vaude booking for about 10 years.

DAVIS, PITTS, BACK TO VAUDE AFTER 2 YRS.

Pittsburgh, Jan. 6.

Warners' Davis theatre, dark for almost two years, will reopen Jan. 17 with vaude and pictures.

Davis at one time was one of the leading two-a-day spots in the country. Later played vaudfilm and a couple of years ago tried a revival of the two-a-day but without success and folded after a short time.

Vaude policy will be four-act bills with occasional "names," similar to the shows at the Earle, Washington. Booked through the Warner office in New York.

M. C. Idea for Newark, Maybe More RKO Spots

An m. c. idea with a regular vaude bill, as done lately at the New York Palace, will be tried at R-K-O Proctor's, Newark, when Charlie Melson opens there Jan. 17.

Melson's job will be to announce the acts, in the customary presentation style, but with the bills not otherwise changing from the standard vaude form. If Newark likes, R-K-O may extend the idea to other houses.

Dizzy Questions Sound Like First 4 Letters of Chi Phone Girl's Name

Chicago, Jan. 6.

"Will the baby cry if I bring him to this week's show?"

"Is Belle Baker colored? Is she married?"

"If I leave the house right now will I have to wait in line by the time I get to the Loop?"

"How long before that laddie Will Fiffe will be back again?"

"Kiddo if you'll lay out a coupla good seats for me, I'll give you a date."

Out of several hundred telephone calls daily, Miss Marge Hellener, who has been switchboard operator at the R-K-O Palace here for four years, has to sift out, and answer some of the above.

Snowy weather makes Miss Hellener's board a constant aurora borealis.

Elderly people in tough weather, get on the line and demand a full recital of the bill, wanting to know who is featured; if they are smutty and what the picture is about. About 40 of these calls come through daily, jumping to 60 and 90 when the snow is flying.

A couple hundred telephone calls a day want to know if there is a line in front the house, and if so how long before they can get a seat.

Despite the fact that the Palace ditched the two-a-day policy last June, about 40 calls daily are for reserved seats, seven days a week.

Vaude Has Fans, Too

Vaude, evidently is taken seriously in Chicago. There's hardly a name act that plays the Palace that Miss Hellener doesn't get a number of buzzes on. Aunt Jemima brings a flock of inquiries about her private life. Dainty Marie stacks up with requests from femmes as to

Continued on page 48

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 WEST 46TH ST.

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BOOKING MANAGER

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R-K-O PALACE, NEW YORK WEEK JAN. 3rd

DIRECTION

MILES INGALLS—JACK CURTIS

OPENING JAN. 23, 1931

MASTER of CEREMONIES

PARAMOUNT-PUBLIX

Imperial Theatre, Toronto

Direction

NAT KALCHEIM—MAX TURNER—WM. MORRIS AGENCY

Thanks to Officials of RKO Who Have Granted a Personal Franchise to

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PHONE BRYANT 3737

Representing the following acts whom I have been booking here for many years:

ANGER AND FAIR, ACCORDIANA, BARRY AND WHITLEDGE, BURNS AND ALLEN, BUCK AND BUBBLES, CONLIN AND GLASS, ROY CUMMINGS, CICCOLINI, DOTSON, JAMES EVANS & CO., FRANCE AND LA PELL, GLENN AND JENKINS, HONEY BOYS, HILL AND MARGIE FLEURETTE JEOFFRIE, ADA KAUFMAN GIRLS, LEWIS AND AMES, JEAN MADDOX AND FLORENCE CLARK, MURRAY AND OAKLAND, AL AND FANNY STEDMAN AND MANY OTHERS.

As the majority of these are routed I can give my personal attention to a few more big time comedy acts

GLADYS F. BROWN Associates FRED DE BONDY

GRACIE BARRIE

"THE BEST BLUE SINGER IN A BLUE MOON"

NOW COMPLETING A SUCCESSFUL TOUR FOR R-K-O CIRCUIT OF THEATRES

THIS WEEK (JAN. 3), PALACE, CHICAGO—WEEK JAN. 10, PALACE, CLEVELAND—WEEK JAN 17, SHEA'S BUFFALO—WEEK JAN. 24, SHEA'S, TORONTO

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Mystery persists in the escape of the robber who took the Paramount theatre for $9,884. Belief was expressed by the treasurer that two accomplices aided in the getaway.

A formal order was signed by Supreme Court Justice Valente giving custody of Ruggiero, 10, and Giorgio Ricci, 8, violin prodigies, to their parents. Forty-one hearings had been held to determine the custody of the children.

George Akerson, secretary to President Hoover, resigned that position to take a post with the Paramount - Publix Corporation. Akerson served the President since 1924. Adolph Zukor, president of P-P, said that President Hoover had given him his consent before the offer was made to Akerson.

Nathan Milstein, Russian violinist, and Alexander Merovitch, his manager, were detained by immigration authorities at Ellis Island because they did not have a United States Consular visa from Hamburg or Berlin.

Dispute between Sir Thomas Beecham and trustees of the London Imperial League of Opera over a fund to be used to revive British opera resulted in trustees applying to the courts for a dissolution. Beecham advocated independent opera producing, while the trustees sought production in co-operation with the Covent Garden Opera Syndicate and the British Broadcasting Corp with governmental subsidization. Trustees claimed Beecham's proposed company would make no improvement in the present unsatisfactory position.

In answer to the suit brought by Louis A. MacLoon, west coast producer, against Jane Cowl for recovery of a loan of $27,906.84, Miss Cowl filed a counter claim for $30,000, alleging she had lost that sum when MacLoon cancelled an engagement.

Mary McCormic, opera soprano, admitted she was married to Prince Serge Mdvani, former husband of Pola Negri, immediately after Miss Negri was granted a final decree. Miss McCormic, now in Europe, said the marriage took place in the United States. Mdvani is in California.

After the Chinese Consul in Havana protested that the picture misrepresented the Chinese people, the Spanish version of "East Is West" (Universal) was banned in Cuba.

Motion pictures of cancer cells growing and moving were made at Johns Hopkins. Films represented more than a year's work.

Selma May, beauty contest winner, who has won prizes as "Miss Yorkville," "Miss Manhattan," "Miss New York" and "Miss Venus," married Louis Rabinowitz, theatrical man.

John Swindell, 24, bandit, was shot by police when he and another thief attempted to rob the Tip Toe Inn restaurant at Broadway and 86th street.

Investments in the motion picture industry, according to Halsey, Stuart & Co., now amount to about $2,000,000,000. Production costs in 1930 were about $125,000,000 and advertising expenditures about $100,000,000.

Auriol Lee, actress, was left the entire estate, amounting to $34,996, of the late Sir Sefton Brancker, who was killed in the R101 disaster. Miss Lee last appeared in New York in "Nine to Six."

Martha Vogelsangel, of the Bronx, was appointed guardian of Carolyn Mackey, Newark chorus girl, who was injured in the Pathe fire in 1929. Appointment was necessary as Miss Mackey's parents are residents of New Jersey.

Sylvia Field, appearing in "Queen at Home," at the Times Square theatre, and Harold LeRoy Moffet in "Three's a Crowd," at the Selwyn, were married in New York. Miss Field's first husband, now divorced, was Robert J. Froelich.

Joe Dagostino was arrested in Washington, D. C., on charges of infringing the copyright laws by peddling song sheets in the street.

Ray Vagnetti was arrested on charges of robbing the Cameo theatre. He almost escaped with $229.

Income of the National Broadcasting Co. for 1930 was announced to be $11,000,000.

Teresina, Spanish dancer, left for New York on the S. S. France. She plans a series of concerts in this country.

Texas Guinan, at the 47th street police station, said she had lost a gold and diamond purse at the Ethel Barrymore theatre Saturday night (27). Miss Guinan said the bag was the gift of Larry Fay.

Vera McCord, actress, filed a motion for a bill of particulars in Supreme Court in her suit against Maurice Rothschild, of Chicago. Rothschild says Miss McCord broke their six-year engagement because she drank too much. Miss McCord denied this charge, claiming Rothschild broke the engagement.

William T. Tilden, 2d, tennis player, announced his retirement from amateur tennis, having signed a contract with Metro-Goldwyn-Mayer.

Police went to see the evening performance at the Rialto theatre, in Hoboken, of "Frankie and Johnnie" after the afternoon performance had been stopped by them. Play is being produced by Jules Leventhal.

Forty-seven students of C. C. N. Y. faced a sentence in the workhouse after they pleaded guilty to causing a panic in the Rivoli theatre on Broadway. Originally 400 students forced their way into the crowded theatre, throwing bombs and ammonia weepers and forcing all theatre patrons to leave. Of the 200 students rounded up by police, 47 were taken to the 47th street station, where they spent the night.

Warner Bros. Music Affiliates building, in 54th street, New York, was opened Jan. 1.

With 75 unemployed musicians added to the regular symphony orchestra of 125 playing, a series of Sunday morning concerts will be held at the Roxy theatre, proceeds of which will be turned over to unemployed musicians of New York. Tie-up was arranged with the American Federation of Musicians, Local 802.

Louis Mann, veteran actor, was operated on at Mt. Sinai hospital.

Paul Robeson, negro singer and actor, returned from Europe on the Mauretania. Robeson said he planned concert tour throughout the United States.

Two armed robbers held up the Tivoli theatre in Newark and escaped with $2,300. House is managed by Henry Lowry, with Mathew Mutnick as assistant. Mutnick was bound and gagged, after which the robbers forced Lowry to open the safe.

Site sold last week in Jersey City for a proposed $3,000,000 stadium was halted by a bill of lis pendens filed against the estate of Mrs. Minnie G. Bumsted.

The Camden, N. J., plant of RCA-Victor, it was announced by E. E. Shumaker, president, would reopen Monday (5). Plant had been temporarily suspended.

The executive committee of the Ibero-American Student Congress, after meeting in Mexico City, passed a resolution against English talking pictures for Latin American countries.

Judgment was entered against Louise Groody, actress, for $4,235 in Supreme Court, resulting from a suit brought by Isaac Okun, income tax adviser, who says he prepared her 1927 income tax statement.

Columbia Broadcasting System denied barring Rev. Charles E. Coughlin of Detroit from making speeches over their stations. It was said that Father Coughlin had attacked the national administration and big employers for failure to meet unemployment effectively. Father Coughlin declared over the radio he had been barred from making further talks.

Bruno Helberger and Dr. Peter Lertes, German inventors, have invented the Hellertion, a new musical instrument said to be capable of producing all musical tones and fractional tones.

Fannie Todd Mitchell, playwright, declared she had been secretly married to Leon Leonidoff of the Roxy Theatre since Oct. 4, 1930.

Apparently convinced that his wife had left him, Bob Gooding, actor, left a note indicating he was going to commit suicide. Mrs. Gooding disappeared for three days and was then found at the home of her parents. After her disappearance Gooding left the note and vanished himself. Couple were only married three days.

LOS ANGELES

Young bandit stepped inside the door of Henry's restaurant, pressed a gun against the femme cashier and made her hand over all loose currency.

Family of Samuel Frankel, Fox employe drowned when two planes fell into the sea during scenes for "Such Men Are Dangerous" last January, is suing James Grainger, Inc., and the Tanner Air Delivery for $50,000 damages.

Mary Claire, stage and screen dancer, is suing for $25,300 damages to her face in an automobile accident.

Daisy De Voe is suing Clara Bow for $3,250 she claims due as back pay for secretarial work.

Jeanne Levick, dancer, suing Irving Levick, vaude, for divorce. Says he embarrassed her by trying to entertain the neighborhood at four a. m.

Helen Lee Worthing, former showgirl, is back in Los Angeles to attempt a better settlement with her husband, Dr. Eugene C. Nelson, whose Negro blood she learned of some time after their marriage, she claims. She told reporters she still considers him her best friend, but she found it impossible to live in New York on $200 a month.

CHICAGO

Home of Ben Ehrlich, theatrical lawyer, was taken for $7,500 of loot by a pair of neat burglars.

Because his wife wasn't in the cast, an "angel" is suing for the return of his $15,000. Charles W. Elmes, engineer, charges he lent that amount to Charles L. Wagner on his promise to star Mrs. Elmes, the former Virginia Pemberton, in "The Tyrant." Play appeared with the wife, and Elmes wants his money back.

Canton Tea Garden, dine and dance joint featuring Louis Panico orchestra, was nabbed for $1,300, the New Year's Eve receipts, by a couple of boys with guns.

Casa Granada and Lincoln Tavern Town Club, two ace nite spots, visited suddenly last week by Federal agents. No arrests—just a diversion.

The cashier of the west side Century theatre was slugged and $75 taken.

Egbert Van Alstyne, song writer, was divorced by Mrs. Mabelle Van Alstyne on grounds of desertion. Married in 1906 and separated in 1920. Divorcee receives a property settlement said to total $100,000.

LONDON

Dominion, Walthamstow, is the latest de luxe theatre to be opened around London.

Twickenham Film Studios have linked up with W. & F. branch of the Gaumont British combine to release through Gaumont next year.

Gainsborough are moving their executive offices out of Wardour Street and into their Islington studios.

Western Electric is marketing a new type of screen said to give 50% greater brilliancy.

Annual meeting of Baird Television was adjourned. It was stated the corporation has received considerable income from rentals for the exhibition of apparatus.

There are no political allusions in pantomimes this year, an indication theatre managers are aware of the widely divided camps.

Latest common informer against a cinema has cropped up at the New Leicester Square theatre, which has been opened for one Sunday. Somebody slapped down a writ claiming $1,500 for the violation.

No less than 24 shows being produced in London Xmas week. Most of them pantomimes, and the rest mainly revivals.

Three Sherlock Holmes stories, and three newspaper racket yarns, are planned as talkers by British producers.

Gilbert Miller is to produce "Grand Hotel," by Vicki Baum, on his return to London.

Paul Murray and Jack Hulbert are cutting matinee prices at the Winter Garden, where "Follow a Star" starts another run at the beginning of the new year. Prices range from 25 cents to $2. Same scale will be charged at the Piccadilly for matinees of "Folly to Be Wise,' starting Jan. 8.

Maurice Browne's "club scheme" for the Little theatre is making headway, and has already listed 3,000 members.

Leon M. Lion has bought the stage rights of Clifford Bax's "An Immortal Lady."

N. Y. Burlesque Trio Projected at 10, 20, 30

American theatre in the Bronx will open Jan. 19 with stock burlesque directed by Jack Stern and Harry Feinberg. Theatre will get two shows a day at 10-20-30 prices

Stern & Feinberg plan a chain of three burlesque theatres, another in Brooklyn. S. & F. already operate the People's on 2nd avenue. Shows will play a week at each house.

Dizzy Questions

(Continued from page 47)

what Miss Marie's waist measure is.

Moran and Mack bring calls about which is which.

Racial tendencies enter very largely into Miss Hellener's daily duties. Molly Picon brings forth a lot of calls from the southside. Will Pyfee has Miss Hellener talking and telling Scotch jokes all the week. Gloria Foy brings 100 calls if she is the sister of Eddie.

Around the holiday time a big percentage of calls over the Palace switchboard are from kids, who are framing their elders to take them to the show. These kids demand, and get a whole history of the week's bill, ranging from when the feature act last played the house, to the picture and how the critics liked it.

Outside the Palace switchboard office are a couple of the public telephone booths. Daily Miss Hellener has listened to salesmen, supposed to be working, call up and kid the firm he is in a conference. This patronage averages, from these two booths, about 40 daily.

Hokum Brings Slugs

Miss Hellener also gets all the dough the telephone coin boxes collect laid on her desk twice weekly. Since the Palace went vaudefilm R-K-O has to pay for somewhere in the neighborhood of 100 calls weekly that are made with slugs. In the old days, when vaude was vaude the percentage was less than one-half of one per cent.

Railroad men call to know where such and such an act is going and how many pieces of baggage they have.

She attends each week's performance Saturday, so as to be able to answer all questions.

Along with her wish that the two-a-day would come back, she has the backing of the Palace janitors.

These boys, when asked about the new continuous policy, and the class patrons it attracts, threw up their hands.

"We gotta clean more Wrigley's off the seats and carpets than I ever knew was made before."

Oh, Hellener

Probably about 50% of the calls Miss Hellener gets are useless, but they show how seriously Chicago regards its vaude. On many of the calls she is forced to hang up, as many of the boys get too personal when it comes to getting the low down on stars' lives. Many try to get their info, arguing they have bet on such and such a question.

It is a fact, according to Miss Hellener the changed policy of the Palace brought an entirely new audience beneath its roof. It is figured the Palace has about a half a million dollars' worth of art work scattered through the lower and upper lobby. None of the new mob ever stop to look at it. The fact that it's a different class mob is proved by the telephone receipts that have jumped some 300% since the house went vaudefilm. Last June a couple of dollars a week was a lot to take out of a coin box. Now this is more than tripled, with the slugs in proportion.

Miss Hellener has her own vaude philosophy, which sifted down comes to the point that she hopes to be on the job when the two-a-day comes back to the Palace, and she can begin again to call her patrons by name.

4 CONVICTED DETROIT TROUPERS GET PAROLE

Detroit, Jan. 6.

With a jury of five women and seven men finding the four girls from local burlesque house guilty of disorderly conduct, Lieut. Potter opened his new drive against indecent shows.

Charging that the theatre managers were really to blame, Potter recommended the quartet be placed on parole.

Margie Delaney, 19; Margaret Furbush, 18; and Helen Balzer were all convicted of indecent exposure, while Julie Fields, 23, was convicted of obscene dancing.

Unfortunate angle is that with conditions the way they are in local houses the girls were working on a percentage basis. Potter regretted the fact that he couldn't prosecute the manager of the house. The only action the police dept. can take is to revoke the license and this will be taken under advisement.

Fisher Adds Two Weeks

Arthur Fisher indie agency has added the Keswick theatre, Philly, and Park, Reading, Pa.

Both houses use four acts on a split week.

Mutual Figuring on Stock, Claiming Chances

Good week at the Irving Place, New York, with stock has I. H. Herk speculative on installation of other houses in which the Mutual people have an "in."

Herk is strong for the Mutual traveling policy, but if the stocks show returns there will be a swing to the stock form of operation in a number of Mutual houses.

Lee's 7 Houses

Joe Lee will become a district manager with three more R-K-O theatres to treat in addition to the four now under his control. Added trio are in the Brooklyn division as are Lee's original four. New ones are the Tilyou, Central and Shore Road, all playing straight films.

Greenpoint, Bushwick, Prospect and Orpheum theatres, on the Lee cure for some time now, are putting on weight. Charles Frietag will assist in the district managership.

Burlesque Engagements

Jack Hunt, Rags Murphy, Frank Kramer, Dolly Gladden, Dorothy Fuller, Gladys Hamlet, Roy Peck, Kashia (Oriental dancer) and Hindu Wasu (added) placed at Empire (stock) Albany by Ike Weber.

Burlesque Changes

Charles (Tramp) McNally, late featured comic with "Nite Life In Paris" (Mutual), which closed when fire put the American, N. Y., out of commission, has been engaged by the Minskys for their National Winter Garden stock (Houston street).

Mutual Wheel

Weeks of Jan. 3 and 10

Arlington's Rev—Fox's Jamaica, N. Y.; 10, Star, Brooklyn.
Dimpled Darlings—Hudson, Schenectady; 10, L. O.
Dixon's Big Rev—Route No. 1; 10, Gayety, Baltimore.
Fine Feathers—Garrick, St. Louis; 10, Empress, Chicago.
Flapper Follies—Lyric, Bridgeport; 10, Appollo, N. Y.
Frivolities—Gayety, Washington; 10, Academy, Pittsburgh.
Girls From the Follies—Academy, Pittsburgh; 10, Lyric, Dayton.
Girls in Blue—Lyric, Dayton; 10, Empress, Cincinnati.
Hi Ho Everybody—Rialto, Chicago; 10, Gayety, Detroit.
Jazz Babies—Star, Brooklyn; 10, Howard, Boston.
Laffin' Thru—Howard, Boston; 10, Plaza, Worcester.
Legs & Laughter—Plaza, Worcester; 10, Trocadero, Philadelphia.
Let's Go—Modern, Providence; 10, Gayety, Brooklyn.
Oriental Girls—Columbia, Cleveland; 10, Hudson, Schenectady.
Novelties of 1930—Appollo, N. Y.; 10, Fox's Jamaica, N. Y.
Powder Puff Rev—Empire, Newark; 10, Orpheum, Paterson.
Radium Queens—Orpheum, Paterson; 10, Hudson, Union City.
Record Breakers—Gayety, Brooklyn; 10, Empire, Newark.
Silk Stocking Rev—Gayety, Boston; 10, Lyric, Bridgeport.
Sliding Watson Show—Trocadero, Philadelphia; 10, Route No. 1.
Speed Girls—L. O.; 10, Gayety, Boston.
Step Lively Girls—Hudson, Union City; 10, Modern, Providence.
Speed & Sparkle—Gayety, Detroit; 10, Columbia, Cleveland.
Sugar Babies — Empress, Chicago; 10, Rialto, Chicago.
Take a Chance—Gayety, Baltimore; 10, Gayety, Washington.
20th Century Rev—Empress, Cincinnati; 10, Garrick, St. Louis.

New Acts

HARRY J. CONLEY (3)
Comedy
34 Mins.; Two (Special)
Jefferson

Anybody that can keep a house laughing continuously for 34 minutes and exit with a quiet finish to a big hand must be a comedian. Conley does this with his new sketch, by Dr. Rockwell, which he is breaking in with a third complete change of cast.

Rockwell has plugged this effort full of double entendres while retaining Conley's better known mannerisms and a few of his earlier wise cracks. As the 18-year-old barber's son of Ithaca Falls, who has stayed out all night and returns to face papa, Conley is naively suggestive to the extreme. His subtlety is safely over the children's heads and wows the adults.

The vamp, a looker, comes on for a song and after plenty of blue palaver, heavily veiled, Conley asks her to marry him and they exit to get his car. Then the black-out and the familiar tail-light of the automobile as it travels up the main street of the Ithaca Falls set, stops briefly at the church and on to the cottage around the bend where the lights go on and then are extinguished one by one with a shade being slowly pulled down at the upstairs window.

Third member of the support is a boy who lounges around the barber shop and conveniently plays first a guitar and then a banjo as accompaniment to dialogue.

GREGORY AND RAYMON
Instrumentalists
12 Mins.; One
Royal

Smooth-running routine of trick musical instrument manipulation done with real ability and a good sense of comedy stamps this collegiate-looking team as among the best of its kind.

Boys open with a "Now we will entertain you" song which could be forgotten, but doesn't seriously hurt, and then into Sousa's "Stars and Stripes," played on an inner tube by Gregory while Raymond pumps the air. Next is "Kiss Waltz," done with the neck of a rubber glove. Raymon apparently obtains a glassful of milk from one of the extended fingers for a laugh.

Banjo and musical saw are used and a vacuum cleaner, operated by electricity from off stage, is made the instrument for a Herbert number. Violin and tenor ukulele on last selection. Raymon spots a couple of short dances to trick accompaniment.

DONOVAN SISTERS AND BISHOP
Songs
12 Mins.; One
State

Donovan Sisters and Bishop have one thing decidedly in their favor in their present vaude combination and that is a harmonious blend of voices. The girls have been warbling together for some time. Acquisition of the boy, Bishop, brings a pleasing tenor voice.

The Donovan girls are of pleasing appearance and conduct themselves as seasoned troupers; one plays the piano as well as doing her share of singing and the other goes in for a dance specialty. Made a spendid impression in a big house that ordinarily spells disaster to harmony singing turns. *Mark.*

CLYDE HAGER
Monologist
10 Mins.; One
86th St.

The fault here is the material. A snappier line of sales talk for this street vender with continuity building to a climax should spot the act as a safe No. 2. As it stands it is weak and the few bars of meaningless song at the end should be dropped.

Hager begins shouting as soon as the lights go out and comes down an aisle for his entrance. On stage he sets up a triangle and small suitcase and starts explaining the merits of his "potato peeler." Addresses the audience as onlookers and uses all the usual low pitch lines to effect a sale.

FRED HARTER and Co. (8)
Comedy and Dances
18 Mins.; Full (Special)
Royal

Comedian from legit has surrounded himself with three cooching girlies, a heavy and four Hawaiians in a thinly put together skit that may get across on strength of Harter's lines and mugging. Mildly amusing and received fairly here, on fifth in a six-act bill.

Set is a village on one of Hawaiian Islands. Harter looks and works something like Harry Langdon. Heavy is revealed as a deserter from the navy and gives everything to the comic, including the hula dancers, to keep from being turned in. Ensemble hoofing and music by the Hawaiians for the finale.

LUIS RUSSELL AND SARATOGA CLUB ORCHESTRA (16)
Band Revue
29 Mins.; Full Stage
State

All-colored layout; a hot band that's fine and fancy on lowdown syncopation. Some entertaining singing and hoofing by an array of talent, including Dewey Brown, Roy Atkins, Edith Wilson and the Three Brown Dots.

Saratoga Club appellation might mean the Casper Holstein uptown Harlem night club, where the Russell musickers have been doing their stuff without any outside ballyhoo that carried such bands as Duke Ellington's and Cab Calloway's to downtown ofay success. On the State debut the Russell outfit can stand comparison; it has everything modern hot music pace demands.

For vaude there is Roy Atkins doing a bit of legmania that has made him a standout uptown; Edith Wilson, singing along the lines that has helped her cash in on the pop records; Dewey Brown and his Johnny Hudgins' imitation of the "wah-wah" song aided and abetted by a hot trumpet player. Three Brown Dots on individual and colective tapping are among the best that Harlem can spot in downtown theatres today. *Mark.*

MARION HOFFMAN and Girl Friends (11)
Band and Specialty
22 Mins.; Full (Special)
Audubon

Band of 10 pieces led by the personable Marion Hoffman and featuring a remarkable Oriental dancer, has class that should take the act into the best company. Besides doubling on a number of instruments the girls sing with real ability and put over several vocals without any of the weakness that might be expected from such purveyors of rhythm.

Well arranged on a two-level platform, each of the girls is spotted with a baby lamp from their specially built floor. They wear yellow blouses, trimmed in orange, and green velvet trousers. Miss Hoffman dresses in a silver jacket and accordion-pleated trousers of crepe de chine.

Dancer is on for two routines.

BLONDES AND BRUNETTES (9)
Flash Act
18 Mins.; Full (Special)
Franklin

Billed out front as a "Revue of New Complexion," with Al and Jack Edwards featured, and giving honorable mention to a six-girl chorus claimed to be "Six Prize Winning Beauties Recently Featured With Earl Carroll's Vanities," this flash act, outside of a girl Oriental acrobatic dancer, shows nothing new, novel or unusual to vaude.

The featured Edwards boys are straight hoofers. Acrobatic dancer worked nicely and received the only solid applause. Chorus is pretty but badly drilled and the costuming dull.

Act is replete with youth. Good looking kids with no direction.

MAXIMO (1)
Wire-Walker
7 Mins; Full (Special)
Jefferson.

Perfectly at home on the wire, this recruit from the circus field trips the light fantastic without the aid of a parasol in a way that should keep him working.

Neat appearance in full dress on a wire made almost invisible by the attractive sheared silk drop. Lacks the sensational somersault feats of others, but nevertheless excellent in the opening spot here. Latintype assistant hands the props.

NEW ACTS

Dance Comparisons (5), flash.
Tim and Kitty O'Mear (2).
Burke, Floyd and Saun.
Lang Bros. and Co. (11), flash.
Mowatt, Mullen and Behan, juggling.
Paul Petching.
Jay Valle and Co., singing and piano.
Jean Cook, formerly Cook and Vernon, single.
Howell (Howell and Dobbs), and Brady (Brady and Mahoney), two-act.
Sid and Al Reece, comedy, singing and dancing.

ILL AND INJURED

Alberta Hedley, actor, is in the County hospital, Chicago, with heart trouble.

Daniel Coxe, playwright, in an auto accident last week, suffered a fractured jaw and scalp wounds. He was taken to a hospital at Vineland, Mass.

PALACE

(St. Vaude)

After last week's show, headed by Eddie Cantor, broke the Palace box-office record, the first matinee crush to see the comic bard of musical comedy for the second week indicated another sky gross. They could easily hold Cantor over for a third.

Cantor, working almost throughout the performance, put in as full an afternoon as he ever did in "Whoopee" or the "Follies." And he had sure-fire skits from the major revues of other seasons, working in them. Some came at the close, when Cantor's own act was on.

A real comedy show after number three was stowed away. The Honey troupe, from the circus, with three sturdy women, a fine aerial somersaulting kid and a man, delivered something of class in acrobatic routines. Ashley Paige, a hoofing xylophonist, got away with the deuce. Then came Harlan Dixon, with a dancing girl chorus of 12. They were polite to Dixon and applauded his exceptional tapping. Girls didn't look so hot, and that counted against. Seemed to have too much beef for steppers. Got by in a modified way.

Cantor had been on with Grace Allen, whose dizzy type of dame recalls Gracie Deagon. Burns and Allen, holding over from last week, waltzed off fourth with the first real hit. Finish of this act almost insurance to click. Most of their material passes without question, though there is one gag about "I expect a headache" that was subtle, except to the girl section out front.

Closing intermission found Cantor in real action. It was the burlesque tailor shop, once used by him and the late George LeMaire. Billing merely was that of Lew Hearn, but he is just one of the three leads, with Cantor as the excitable partner working so hard that he was steaming at the finish.

Turn was billed "Buy Now," with Robert Leonard, who used to play Potash and Perlmutter parts abroad, the other player, save for a stooge bit. Act can be identified under the name of "A Belt in the Back." How that Saturday matinee crowd of regulars and wise guys went for it! It is honest, rough comedy, and one caught the idea that Cantor was having some fun playing it. He didn't mention the skit was once in a "Follies" and a follow-up on the chiropractic nonsense. Hearn got himself well shaken up when first falling off the rolling fitting block.

Intermission, Pathe News, and the show was off for more laughs. Ben Blue took the opening intermission spot, held by Marion Harris (also holding over) last week. Blue was as sure of copping as ever. Has Lynn Dore, a taffy-haired girl, who he said was new to the act. The Pavlowa bit brought a full share of giggles, and he could have coasted thereafter, but didn't. Miss Dore is singing the hit of the current "Sweet and Low," "Cheerful Little Earful."

Miss Harris seemed to have an easier time of it this week, with Cantor walking in to join in the last third of her performance. After singing "Blue Again," a cute lyric, and "That Way About me," she repeated the "Canary" ditty of last week. On walked Cantor, blue coat and camel's hair pants. He flirted with the blonde warbler to just a point that he yelled out to Ida (Mrs. Cantor) in a box that it was only kidding. It was Ida's second Saturday view of Eddie from a box.

Cantor went into his own specialty, which did not stop until signaled from back stage that the crew would yell for overtime. That was close to 5:15. Cantor slipped in the shorter skits out of his former shows. First was "Throw you to the dogs," with Miss Harris assisting; other that funny idea in "Sketch Book," with Miss Allen playing the wife. Husband (Cantor) comes back home suddenly. Demands the sailor in the next room come out, which starts a parade of tradesmen, soldiers, and so forth, finished up by traffic cop with his horse.

Cantor opened with a medley of past tunes. He spoke of not having a son, so got rid of a parody on "Here Comes the Sun," with a line or two replaceable. He blacked up before the audience for the finale, and altogether supplied an all-around crack performance for a first time. That tanned brunet who dances at the close is some looker. The stooge, who is supposed to be an usher, was called to the stage for a tame hoofing bit.

With Cantor, Hearn, et al. doing the tailor shop skit, the total nut on the bill may have been reduced from last week. Show can't miss with such a hard-working comedian-star as Cantor. He sure would have saved at least one of those flop musicals on Broadway this season. *Ibee.*

STATE

No name on the vaude list to attract an unusual crowd, but the picture, "Min and Bill" (Metro), with the Dressler and Beery names, had its drag. Heavy business Saturday mat.

Six DeCardos, a circusy barrel act jumping contingent, opened. The act has some flashy tricks. They were followed by the Donovan Sisters and Bishop (New Acts), who pleased with vocal harmony. Gifford and Gresham third. They have a few gags that verge on the blue and only one that seemed in favor here. Once into the straight hoke they did much better.

Vanessi and the four singing and dancing boys in support gave the show its first big swing. Miss Vanessi has plenty of physical attraction and knows how to use it to advantage. She is one of the few femmes in vaude that can do the body gyrations effectively without making them appear too coochy. The four boys assisting are hard workers, doing well with their nite club vocalizing and collective hoofing. Entire act pleased immensely.

Emile Boreo stepped into a soft spot and made the most of it. He stuck in the main to the characteristic stage bits that made him popular in the State, which he has played several times.

Boreo seemed in form, and while there may have been few in the house who ever saw Sarah Bernhardt do her celebrated soldier characterization, Boreo stepped into it and got plenty of applause.

In closing spot were Luis Russell and Saratoga Band (New Acts), colored turn which did not fall down on this assignment. *Mark.*

R-K-O, L. A.

An all-femme R-K-O unit greeted capacity patronage New Year's day at the R-K-O and left the City of Angels' male representation as tired of ladies as it will ever be. Forty-five or more minutes of the Ingenues, girl band, in closing spot is too much ice cream.

The marathon running time is due in part to presence of only three acts in the unit: Harum and Scarum, girl tumblers; Ruth Ford in impersonations, and the Ingenues, no end. A cut is most desirable.

Harum and Scarum, taking scores of prattfalls in the interest of comedy, are a novelty because they're ladies. They could be more than a novelty if they took off the tights and donned something resembling street clothes, changed the hokey billing and moved from fullstage to "one" a la Mitchell and Durant.

Ruth Ford's special impressions, dealing with normalities rather than celebrities, are cleverly done and do much for the unit. A pair of ball-bearing hips double in comedy and s. a. without changing pace.

Then the Ingenues, 20 girl musicians in fullstage with more instruments than have ever before been displayed by a girl band. There are complete violin ensembles, banjo, ukelele, saxophone and Spanish guitars; these in addition to much doubling in the regular instrumentation. The act has flash and intermittent impressiveness as to quality. The whole trouble was that the thing was stretched to breaking point to fill out that running time.

Noticed that the current pop tunes carry much better orchestrations than the older ones, and inasmuch as the latter are spotted early in the act a few replacements should be made. The opening number and its follow-up, especially, are strictly cornfed.

Feature, "Cohens and Kellys in Africa" (U), not rated a strong booking by any means. *Bang.*

86TH STREET

Yorkville is going strong for the entertainment here. Large percentage of children on hand Saturday, many of them parked before noon when "Journey's End" (Tiffany) was screened as the Saturday morning extra feature. Then followed "Hook, Line and Sinker" (Radio), Pathe News and "The Glory of Spain" (Van Beuren travelogue), and five acts.

Jeanette Hackett was spotted in the center with one of the most pretentious song and dance offerings around, carrying nine people and four special sets.

Nick Lucas, closing, walked off after slamming across a pair of songs, making the next two look like encores. Ended with his stooge playing up the laughs for the comedy touch. Clyde Hager (New Acts) was second with a turn that is a faithful portrait of the average street hawker; the type that folds up his store and ducks at the approach of a cop. Fairly amusing monologue but lacking a punch at the finish for a strong hand.

Frances and Wally, next to closing, have a slapstick act in which anything and everything goes. Opening bit has them falling over each other with Frances pushing Wally in the face with her bare foot. Pure hokum in dancing, dialogue and songs that went particularly well with the kiddies. Van Cello and Mary, opening, featured pedal juggling by the man that is in a class by itself for novelty. No risley in the turn, although Van Cello works on a risley mat. Mary is a personable helper who wears three costumes during the seven minutes. Presented with finesse, this standard opener is hard to beat.

PALACE, CHICAGO

Chicago, Jan. 3.

Show gets away to a smooth start with the Christensen Bros. Co. billed as the Four Spirals with two femmes in athletic twirling and boys in evolving gyrations. Opening is well done and brings out the beauty of the old-time dances as against the modern. A few different toe steps by the girls and some dizzy whirling by the boys all make good entertainment. The four have stayed away from the adagio, sticking close to the art of dancing, where grace of the body and nimbleness of the feet count.

Jos Phillips and Co., originally set for the trey spot, was pushed down to deuce. Turn consists of two girls, Jerry Blanchard and Diane Le Shay, with Phillips in a complication skit. Plenty of rough slapstick in the early part to warm the house. Phillips' gin drinking bit is a skit of modern day acting all its own. Closes with a rather suggestive wrestling match between Joe and a partner. Songs and dances by the two girl partners help round out the piece. It clicked.

Gracie Barrie, a single number. Miss Barrie hasn't appeared on the Palace stage for some time. She is not only possessed of a most pleasing voice, but adds to it that elusive personality that goes out over the apron to make applause. Her singing is marked with perfect diction. She sticks to pop ballads.

Weaver Bros. and Elviry had the closing spot. A few more stooges and thus turn has the nucleus of a musical comedy. Opening is the same with the musical saw getting the thing started. From then on it's a case of introducing Arkansas relatives, all of whom do something. There is a 10 piece kitchen band, with Elviry's chorus of six helping it.

As usual the turn whammed 'em. It's the only act of its kind in vaude and its Chicago visits are always heralded with joy by many who applaud when the curtain goes up on the beginning. Forty-five minutes for the whole to unreel.

"Sea Legs" (Par), feature picture. Lines in the lobby, with every indication this week's biz will hold up well.

JEFFERSON

Four of the seven acts, perfectly assorted for this neighb, sold comedy on a bill that was strong all the way with the exception of one turn.

Stevens Brothers and Nelson looked somewhat like an anti-climax in the final spot with their bear and phony wrestling. Boys would be better as an opener and should do well when not having to follow something too strong. Tyler Mason, next to shut, works in the Honeyboy Evans manner, and has consistently improved during the last few years. Powerful tenor voice stopped the show in spite of pretty weak talk between numbers.

Tam o' Shanter Girls, femme band of 11, assisted by three girl hoofers, is a peach for any spot. This aggregation has everything except a worthy drop. All of the girls are versatile, and for volume and tone they are hard to equal. Had the mitts calloused at the finish and looked too strong for the middle of seven turns. Fields and Bell, acrobatic stumblers, who have set their tricks to dance steps, battled each other to a draw in the second frame and went off to appreciative applause after a brief encore.

Breaking in three helpers, Harry J. Conley (New Acts) displayed his usual aplomb in a witty and suggestive piece. Here is smut in the rube manner with the quasi-sophisticated Conley putting across his laughs with apparent innocence. On fifth, it looked like a route.

Hibbitt and Hartman, third, have a comedy routine that should fit nicely into an R-K-O road show. Crossfire patter with original lines sets the team as experienced performers who can be relied upon to steady the average layout. Maximo (New Acts) opened with an excellent brand of wire-walking. Without a parasol he stands, kneels and dances on the cable, swinging it rapidly from side to side and ends with a drunk imiation that's safe for a hand.

On the screen, 'H'ook, Line and Sinker" (Radio) and Pathe News.

HIPPODROME

Well diversified layout of eight acts headed by Jim McWilliams drew them in early at the big Hip, the house being close to capacity when the first Saturday show got into stride. Screen feature, "Brothers" (Col).

McWilliams, in his familiar nut planolog, injected plenty of pep into the bill with lazy comments on the acts ahead, his grand opera travesty and gag political speech. In the next to shut he stood out on this better than average bill, despite that most of his material has seen hard usage through the years.

Not far behind in the applause score were Flo Henri and Lillian Bernard, piano and song team who lend an individualistic twist to pop songs and comedy numbers, look

(Continued on page 51)

PARAMOUNT

New York, Jan. 3.

Presentation current at the Publix ace stand brings up several interesting considerations. At the start, it should be recorded that it is the second unit staged by Harry Gourfain and was so well thought of that it holds over for a second week.

Schedule calling for mass production of these stage units suggests the wisdom of a large producing staff out of which may be expected a desirable variety of material. One of the drawbacks to the Paramount series of spectacles has been that they ran monotonously to type and formula.

This one, called "Miniatures," gets away from the stencil in a number of ways and comes as a welcome variation. Not the least of its agreeable departures is the absence of a finale in which an overpowering glitter of electric pin wheels and descending drops and gew gaws conspire to achieve a sort of sublimated Coney Island side show effect.

Most notable of the Gourfain producing ideas is the grouping of his whole presentation around two talking comedians, in this case Val and Ernie Stanton. It is a device that can be broadly recommended, although in this instance it serves nicely due to shrewd management. The two American-Britons work only in swift and fragmentary bits. They are on, deliver their gag or wise crack and are away on a prompt laugh, never giving the crowd a chance to tire. Even for their specialty contribution they give only a short cross section of their regular turn.

For the rest they scatter bits from their routine throughout the half hour show, several of them in the form of blackouts. One of them is the amusing nut bit at the telephone, involving a series of cryptic lines delivered into the transmitter, and climaxing when the comedian hangs up with the bland explanation, "Wrong number."

The Stantons are surrounded with a brisk and jaunty stage show, well broken up with ensemble numbers and specialty bits and all working out into a different entertainment. Specialties are nicely chosen for variety and the blending is first rate.

One neat idea is a trick introduction of the double voice singer Julia Curtis to work up puzzled interest until the disclosure. Frank Jenks, who functions as leader of the stage band, introduces the singer as a mimic and announces that he also is an impersonator. One of the bandsmen crashes into the act on the same basis. With the two men pretending to sing, Jenks in high soprano and the bandsmen in contralto, Miss Curtis achieves a mystifying trick of ventriloquism. It is a minute or two before the crowd is wise to the trick, the two stooges retiring at the finish to permit the girl to do a straight solo, a brilliant high note performance that makes a smashing climax to her contribution.

Another specialty is the Three Jacks, trio of man tap dancers, doing intricate buck and wing steps that get into acrobatics with the flashy work made even more impressive by a futuristic costume with wide, light blue satin trousers, slashed with vivid yellow at the ankles.

Blanche and Elliott have a graceful Spanish tango dance turn, backed by the mixed chorus of six boys and six girls, blending trimly into a sprightly ensemble. Group is described as the Bobbi Sanford Ensemble and the use of boys and girls also works a variation on the usual presentation formula. Girl is a slim figure wearing a full length dress of white touched with bright red and her tango takes on features of adagio feats.

Set is a futuristic village idea, the background made up mostly of a picturesque cottage that might have come out of Hans Andersen, the colors being neutral browns and tans which give striking background for colorful costuming, and makes another agreeable variation from the usual procedure which is to load up a background with vivd tones that kill off any kind of color effect that comes before it.

Unit has excellent comedy, good spectacle and it needs the light and cheerful touch to balance the rather sombre atmosphere of the week's screen feature, "The Right to Love."

Jesse Crawford's contribution is a neat lyrical and musical Happy New Year with amiable reference to the Missus and the baby, both of whom are regular members of the Paramount tradition and, gauged by audience response on this occasion, regarded in that light by the customers. *Rush.*

LES MIRACLES

Paris, Dec. 27.

New picture house, finest in Paris, opened Dec. 23. It has been built by Leon Bailby, owner of the "Intransigeant," at the back of his newspaper offices on the space occupied during the middle ages by a public square, where all the beggars used to congregate, called Cour des Miracles. Hence the name of the picture house.

The theatre seats 550, including orchestra seats and one balcony. It is equipped with Western Electric, and has a stage with such lighting equipment as allows for presentations at least fully equal to the best Paris houses. The use of lighting not only for presentations, but also for giving the theatre atmosphere by a suitable effect on the silk-like walls, is a feature of the new house. Location, size and type of the house make it specially suitable for showing films with a special angle.

Although it has a house manager, Albert Duriaux, it has been placed under the real management of Henry Lartigue, of the Lartigue & Fischer agency.

Opening program included a series of shorts of all descriptions, so as to include a small footage of as many local distributors as possible, with newsreels partly from Pathe-Natan and partly from Fox.

Stage presentation was strictly a display of the lighting effects, which constitute the theatre's strong point. After a short dance by Gab Sorere in the Loie Fuller style, the rest of the presentation consisted of an imitation of tongues of flame and an imitation of seas under moonlight. The presentation enjoyed considerable success, featuring Metro's "Hallelujah," shown without dialog, with inserted titles and a mechanical music accompaniment.

However impressive the film may be in the original version, it loses considerable punch with the dialog out, especially in a country not familiar with the habits of colored people. It doesn't look like a long run.

Nina Mae McKinney, who stars in "Hallelujah," made a personal appearance at the gala opening and got a Paris okay. *Maxi.*

ROXY

New York, Jan. 2.

The Roxy at its best. Meaning that they haven't tried too hard to be impressive and as a result have achieved an artless and charming entertainment, innocent of labored effects and rich in colorful stage pictures and casual surprises. It is only when the Roxy staff sets out self-consciously to be overpowering that it defeats its own purpose. When it goes its nonchalant way the outcome is always admirable.

This week it is a succession of very agreeable interludes. Starts with an Indian number. Drop flies on a front illuminated scrim to the accompaniment of rhythmic foot beats suggesting an Indian war dance. Lights come up, disclosing a redskin warrior outlined against an enormous red moon, and the dancing ensemble disposed about the stage, brilliant in Indian dress of red, black and glittering tinsel. To subdued tenor solo they do a sightly routine of steps with emphasis on the tom tom rhythm.

"Wedgewood" is a dance composition staged before a reminiscent setting representing that style of blue chinaware which forms the background. Dancing girls are in classic flowing robes of white and the steps are mostly graceful posings. "Polka" is a livelier number involving only Patricia Bowman and Leonide Massine, dressed in futuristic Russian peasant garb and doing a comic version of the jerky dance.

"Gavotte" is rather more elaborate with a background of the choral assembly and three pairs of boys and girls in French Empire costume doing the usual semi-minuet maneuvers prettily.

"Tango" number is a brisk representation of that style with a neat introduction of the principal dancers, Caperton and Biddle. Stage is hung in a sombre drop, looped in the middle and designed as a Spanish shawl. From each side hang enormous silver tassels and it is from the drooping silver strands of these ornaments that the principal pair suddenly appear. Bottom of the shawl drop is a semi-transparent fringe through which there is a colorful background of the ensemble in appropriate costume.

Rather a let down in the next number which has a quartet of colored men tap dancers doing intricate routines on a dancing mat. Number, however, is merely an introduction to the feature of the show, 48 girls dressed in vivid green with lofty headdresses of deep green fading into paler shades, and all working through intricate precision tap maneuvers. One of the best, simple bits the girls have done in weeks and meriting the sincere applause it evoked at this performance.

Feature is "Man Who Came Back" (Fox), marking the return of Janet Gaynor and Charles Farrell and a sentimental spree for the flaps. Presentation goes more than half an hour and the picture runs just short of an hour and a half, leaving only time for the briefest newsreel and the overture, a spirited rendering of the familiar "Orpheus." Ads for the house this week emphasize 125 men in the pit under Rapee. Crew didn't look unusual from the normal weekly outfit, but if so why "Orpheus" for 125 men. High school bands of from 10 pieces up glory in this composition. *Rush.*

LOEW'S STATE, L. A.

Los Angeles, Jan. 1.

Title of this Fanchon & Marco unit, "Prosperity," is a misnomer. It's about the cheapest looking presentation F. & M. have sent out in some time, but is okay on talent.

Principals are Lucille Page, Jack Lavier and Danny Beck. A line of seven boys and seven girls help to fill the stage. Gae Goster staged it.

Opening has the line dressed in what has come to be accepted as the uniform of Heidelburg students, seated at a table with side spots playing on their faces as the only lighting. Line goes through a series of routines with drinking glasses, knives and forks and white megaphones.

Entire routine was used by Waring's Pennsylvanians in "Rah, Rah, Daze," local legit production here last year, and is being used by the Warings in "The New Yorkers," current in New York. Only difference is that F. & M. use prosperity lyrics to pop tunes.

Miss Page on for a specialty tap with girls behind her for the finish. Danny Beck, a ringer for Harry Langdon, follows in one with all the Langdon mannerisms, including the nose wiping. Finished with a trick drumming bit which got him off to good returns.

Miss Page back again for a fast acrobatic dance. Girl is oke on looks and an ace dancer when it comes to contortions. Tall for a dancer of this type, her splits from a cartwheel look sensational.

Line on again for a tap dance with the boys dressed in gloomy black and the girls the opposite. Girls chase the gloom and the boys peel off the long black coats to reveal yellow sweaters and red suspenders. Opening show revealed that you cannot have too much confidence in suspenders, as a couple of the boys went off holding up their pants, which may be a good piece of business.

Jack Lavier followed with a bar act. No tricks except balancing the rocking chair, but he has a smart line of chatter. Miss Page again for a slow acro dance that slows up the proceedings. Dance should be spotted earlier, or out. Line trips on for the finale, doing a group adagio which snaps things up again, but doesn't pace fast enough for a snappy curtain.

Orchestra on stage with exception of the opening. Under the leadership of Bert Hollowell the house band is showing a better brand of music.

"Part Time Wife" (Fox) the feature, with a dog comedy and Hearst news clips filling. Capacity for the first show New Year's day. *Call.*

GRANADA, CHICAGO

Chicago, Jan. 3.

After dropping stage show some months ago, this house has been added to the uncertain list among the B. & K. string. An outstanding picture brought it a good gross, but other weeks of mediocre pictures sent the cash register into the red. B. & K. is slowly reverting once more to the flesh idea. While the boys have been loyally "picture-minded," they also admit that the neighborhood spots are not holding up as they should.

When the Marks Bros. operated the Granada and the Marbro, they were stuck for suitable product. B. & K. had the town's films tightly sewed up. Yet the Marks boys were able to assure themselves of steady biz by splurging on stage fare. They spent time, effort and beaucoup cash on the stages. If they stinted on personal salaries and haggled over picture prices, they opened wide the wallet when the production men asked.

B. & K. remembers this, and is once more set for flesh, not only at the Granada, but also at the Marbro, which lost its stage policy in the rush to straight pictures four months ago.

This week both this spot and the Marbro gave 'em a taste of presentation. At the Granada it was merely a taste. Used Marx Fisher, the m. c. vocalist, together with the local fav xylophonist, Jack "Peacock" Kelly, and a pianist, Harry Buchwalter. Just a 15-minute interlude on the elevator pit platform.

As far as it went it was good. Fisher sang excellently as usual; pop tunes and over easily. He has a likeable m. c. personality, denoting an air of modesty that's a relief. "Peacock" Kelly rattled off a couple of selections on the tuned sticks, both pop and classical, while Buchwalter was satisfied to trail as accompaniment.

It was tasty, short and snappy. It was flesh and plugged heavily in the ads. Other similar items getting space in the dailies was the organist, Leo Terry, who managed to keep time while the audience warbled. Fact that the slightest presence of in-person entertainment, such as a single organist, is given unusually large type and space in the ads, would indicate that even the boys who insist that it's "always the picture" admit there are exceptions to the rule.

However, whether this flesh novelty bit of 15 minutes was wholly satisfactory, in spite of the fact that it was excellently done, is questionable in a house which is accustomed to regulation stage productions. How many people get the same impression as the lady who sat back of the reviewer and chirped: "Things must be tough, they're cutting down."

Biz was very good Friday night. Downstairs full and the balcony more than three-quarters. Flicker was "Up the River" (Fox). Fox and Universal news clips, a Marion Harris short and "Our Gang" (M-G) comedy, gave the neighbors plenty of things to see.

PARAMOUNT, L. A.

Los Angeles, Jan. 1.

An even stronger and better staged presentation than for the first week of "Right to Love" (Par) comes in for the holdover of the picture. It's a Louis McDermott unit, "Black and Silver Revue," with two sure-fire acts in the lineup, Seed and Austin, comedy team, and Mulroy, McNeice and Ridge, crack skating turn.

Business for the week should justify the holdover of "Right to Love," first film to get a second week since the de luxe stage show policy was reinstated here last summer.

Besides the regular unit, which from here will jump to Denver under new routing, house retains the effective orchestra presentation, "A Yuletide Fantasy." This runs 10 minutes and employs a large singing ensemble on the stage. Jack Partington has directed the presentation ably in two different scenes, with good lighting enhancing its value. Oscar Baum is a new conductor here who already has whipped the pit orchestra into the best in town.

Besides Seed and Austin, who click with their clowning and blackout material, and the roller skating trio, "Black and Silver Revue" has Rosemary, coloratura looker who's liked, and the Gluck-Sandor Girls. Latter do an illusion novelty number which accomplishes its trickery by clever lighting. Line is one of the best to come from the East.

Working with Seed and Austin, Electa Havel builds up the laughs neatly with slam-about clowning. Unit runs 23 minutes, shorter than average, and is speed throughout. Flash finale sneaks up quickly and through clever staging becomes the sort of finish these shows should have. A few recent finales have tried to use up too much time deciding when to call it quits.

This is Earl Abel's last week at the organ here. He repeated much of his previous week's material, but went over better than when viewed the week before. Community singing idea is beginning to take hold slowly but surely.

Sudden rain continuing through late afternoon and early evening put a slight crimp in business Thursday at the first eve de luxe show. Paramount News only filler. *Char.*

CHICAGO

Chicago, Jan. 2.

Anticipating the post-holiday business, Publix-B. & K. has relied on flash instead of talent for "Holly Days," the name of this week's offering. The 45 minutes, while going strong and with plenty of showy costumes, was something of a letdown from the shows which have come to be expected in this spot.

Even Spitalny's boys seemed to have tumbled into the "get-by" rut. A surprise to find B. & K. plugging radio stations and products via this orchestra, and a still greater one to see the plug on the stage for a well known make of radio. Chief criticism naturally is that the interlude was indifferently done and a bore.

Opening a trifle different than other Paul Oscard offerings. Consists of the Lambert Ballet (12) working before a balcony set plus a singing group of six gals and three men. Dainty, and handled a la musical comedy, the opening deserved credit.

Deucing were two colored lads, one dragging on a small melodeon and one a fiddle. Patter, a bit of playing, which didn't click, and some hoofing. Turn isn't mentioned in the ads nor by Al Evans, m. c.

Gaynor and Byron, skating novelty, held third place. The boys, working on a small platform, are good for plenty of thrills with their work being liked. Preceding them the ballet did a roller skate turn. Novel.

Lester and Garson, two presentable boy hoofers, eased across in first place in the bill—if there be any in this offering. They have a method of cracking a dance routine in the middle to round out a foolish gag, all of which supplied holiday laughs. The prize fight bit, the way the lads handle it, is o. k. entertainment. Jacques Cartier, with his body painted, helped round out the close. Cartier did an Indian dance which clicked. Individually he meant something.

"Right to Love" (Par) feature. The picture is a pink here. While it kept out the kids, it made no difference to the line which waited.

CAPITOL, NEW YORK

Capitol has a better than ordinary stage-screen balance this week. Picture is "Paid" (M-G). A somewhat different stage unit is on the other end.

Unit, "Rackets of 1931," with title of no concern, is different from the general run by deliberate intent of the producer. That fact was announced at the start by an m.c., and it stayed different most of the way. Impressed as worth more experimentation. Through this way someone may strike a substitute for the stereotyped band presentments.

In this case a standard vaude and revue team, Jans and Whalen, is used to open, carry the pace and then next-to-close with its own specialty turn. The pit orchestra, after staying in the pit that long, became a stage band for the finale, but without spoiling the unit's previously gained impression. The blowers were elevated just to fill the stage and add to flash effects.

Jans and Whalen worked with a plainclothes stooge for the m.c.ing, socking the fellow on the head with a cloth billy just as he was about to make his announcements. On each return the stooge wore another bandage. That left the straight introductions to Jans. He used a punchline on each appearance that was supposed to build into something, but didn't. Funny a few times, but in the attempted blow-off it fell hard.

As in vaude and elsewhere, the breezy, intimate method employed by Jans and Whalen carried them along when the gags didn't. Some of the gags they tried on the Capitol stage couldn't carry a feather. But that didn't chill the audience, nor did the fact that the boys don't show a bit of favoritism. With Jans and Whalen it doesn't seem a matter of whose stuff it happens to be, but how it's done. This team does everything well, and when not original they are an improvement on the original. That's as good or better in audience estimation.

Without Jans' stunt singing and the team's comedy, show is all dancing. It's run in vaude style, with each turn before a new drop or set. The only one who suffered from loneliness was the acrobatic and contortionistic dancing girl, Toma Genaro, who seemed lost all alone in the Capitol's large "three." Her solo is okay as such specialties go, but possible that she wasn't at top form here without backgrounding or other customary picture house support.

Rosette and Luttman, boy and girl, had the Chester Hales behind them for their jazz dance. In this number speed and costuming counted. All were dressed in what appeared to be oilskin in reds and blues. On one leg the girl of the team used the Marlene Dietrich Continental idead of stocking and trunks, and it helped. That's going to be used plenty over here from now on until murdered.

Second appearance of Rosette and Luttman was for an adagio by themselves, well lighted in blue and nicely set. As a dance it seemed just a double adagio. By herself earlier, and apparently not minding the solo spotting, was Betsy Reese, standard picture house one-number girl, who does a jazz dance on her toes. She might add something else to make her present specialty stronger by contrast.

In the oilskin number the Hales' forte was fast, simple stepping. In the flash closer their main duty was to carry clothing in trick lighting idea. The green-to-red color shifts, used here before, led into a phosphorus costume display that trimmed most of the Capitol's recent finales in effectiveness. Quick turnover necessary with lines extending from the box office in both directions along Broadway Saturday night. *Bige.*

EMBASSY

(NEWSREEL)

New York, Jan. 5.

Extreme shortage of news material, spot or otherwise, forces the current Embassy 46-minute bill to depend almost entirely on novelty shots for interest and amusement. It seems the Embassy's lowest week thus far for actual news.

Most compelling of the action views is the Mummer's parade in Philly, but that's an annual clip. Two relating to the late Marshal Joffre are revivals of his last public appearances.

Gov. Roosevelt's acceptance speech on New Year's Day at Albany probably the most recent event on the program, but as a speech not so engrossing. Far more interesting is the talk of Sen. Norris, of Nebraska, and Sir Ellis Hume Williams, on partisanship and the divorce problem, respectively. Another talker, Phil LaFollette, 33-year-old governor of Wisconsin, said a lot of words that carried little meaning in retrospect. He might learn from Norris on how to say something simply.

First sound films ever taken aboard the Graf Zep are 'way out in front in the scenic line this week. Flight takes the audience over the Swiss alps. One shot grabbed the tiny shadow of the zep on a moun-

tain side as the original sailed 4,000 feet above.

In the athletic line, German hockey match on roller skates, Sydney, Australia, girls in a rugby game, Hamburg cops in setting-up drills, and a horse race at Agua Caliente. All of the type that can be used anytime.

Aviation had two slots, one motorless. Latter a glider take-off up at snowy Lake Tahoe, with a dog team pulling the ship for its start. Army plane maneuvers in Cuba, the other.

Novel scenics were the old-fashioned sleigh ride at Lake Placid and some Jap flaps singing and playing the monotonous "koto." Louis Wayne's giant bible kind of late for the newsreel house, though caught from a different angle this time.

Parisian cat show, the King Neptune ducking of passengers at the equator, and some native hoofing in Seville all standard stuff. Two other terp items were an interior night club scene taken in Havana and a folk dance revival in Paris.

Herdsmen in Morocco staged a sheep grabbing battle to show how it used to be done, while in Turkey a senator's sister was telling co-eds how glad she is to be back. Polar bears swimming in the frozen water in Detroit's zoo is for in or out of the book. Through recording the Savoy Chapel choir boys from London, touring Canada and U. S., were off on some high ones, though one boy soprano soloed in beautiful voice.

A close-up flash of the "Lucky" Baldwin jewel collection in the class section. One diamond chain of 100 carats, without even thinking of the minor 18 and 20-carat square cuts and that terrific ruby, will give many audiences the only peep they'll ever get at such a load of ice.

Bige.

SCOLLAY OLYMPIA

Boston, Jan. 5.

George MacKinnon, who writes the "Wisdom Box" for the "Daily News," tab with a 250,000 circulation, was booked in as m. c. for New Year's week with an all-girl bill, and he pulled them in, even to the satisfaction of the Publix gang.

MacKinnon is a very personable young man of good stature, with a keen sense of humor, a vast acquaintance, and a dominating yen to some day become a master of ceremonies of a higher type than the average floor entertainer. In addition, he has a good voice and an abundance of iron-clad nerve.

He is working with Marie and Ann Clark, the Kennedy Sisters, Hayes and Cody, and the Musical Buds Orchestra, all femmes, in a loosely connected unit hook-up and gives most of his encore compliments to the Clark Sisters, who apparently helped him polish up the unit into a fair entertainment.

Columnist's routine was clever but not ideal chatter for the pop audience he drew. They came to see him, liked him, but wished that he had been a little funnier "like he is in his column, you know." He should be a semi-annual draw within his circulation territory but would probably find it a different story away from his admirers.

Film was Constance Bennett in Pathe's "Sin Takes a Holiday." Business nearly capacity.

Libbey.

HIPPODROME

(Continued from page 49)

smart in light evening gowns and flash an unmistakable personality pull across the foots. Girls top most of the similar teams now making the rounds in vaude. In the trey spot they clicked easily.

O'Donnell and Blair, fourth with their slapstick and knockabout comedy turn, proved a decided novelty and a sure-fire laugh-getter at this house. Swiftly routined, this pantomimic comedy, "The Plasterers," is rigged up perfectly and framed to please kids anywhere.

Using stringed instruments exclusively, Pickard's Chinese Syncopators have a band act that is unique, the boys getting over pop and classical numbers in a manner that stamps them as competent musicians. One of the boys contributes a dandy solo uke specialty and some difficult acrobatics as a closer.

The Kentuckians, four boys under cork and uniformly dressed in gaudy checkered suits, were in the deuce with a rapid fire routine of dancing and acrobatics. Two of the boys stick to hard shoe legmania, while the balance of the team supply a nice selection of nip-ups and pinwheels.

Stone and Lee, mixed comedy team, have cross-fire chatter material that is liberally sprinkled with released gags, strictly suitable for the small time spots. Opening held Arthur Ward, hoop manipulator, whose best trick is juggling six at one time. Ward's attempts at comedy are futile but his hoofing ability is unusual for a juggler and act just a fair ice breaker. Tinova and Baikoff closed in fine style with a lavishly mounted dance turn and spectacular adagio finish.

LINCOLN SQ.

Business at this house was off. Perhaps the heavy rain. Vaude started at 8:35, but no new arrivals after the first curtain.

They were yelling at the finish of Lloyd's "Feet First" (Par) just before the vaude started. But the beginning of the stage show seemed to be a signal not to laugh, applaud, or, in fact, pay much attention. And so another batch of acts with good intentions opened in a fog and closed in ether.

Leona Earle & Co., a slim little gal on a swinging rope. Assisted by a tall blond guy with the big mop of wavy hair. Leona hung by two feet, then one foot, then swung way out to take advantage of the breakaway rope. It used to kill 'em—but now? After eight minutes she took a bow and scrammed.

Cy Wills, who went to Hollywood with Bob Carney to make two reelers for Pathe, is back with his big pants, iron hat, yellow shoes, same gags and crystal gazing hoke. If Cy is smart, he'll get a new act. A good low comic who needs material. Sneaked two scratchy bows. In the trey spot Rucker and Perrin. Two colored boys who were around in the old days. One does a Chink and the other a "gate mouth" under cork. They have a nice drop in one, a Chinese scene. House was tough and the boys didn't get any the best of it. Two bends.

In the fought and bled for niche was Bob Carney and Jean. Bob is the same guy who went west with Wills to conquer celluloid. He and Miss Jean fool around out there with a few punchless gags that brought no response from the serfs until he pulled a blue one or two. Then as one, they rose and submitted a blast. Twice it sort of seemed to scare Bob. A double dance for a finish, and after two bows, forced the encore which brought Wills out, big pants, goggle eyes and all for a petting bit that got the trio a few bellies. Including the three way encore, Carney and Jean did 18 minutes.

Closing was a six people dance flash, something like those contrivances Lew Cantor used to turn loose of an afternoon. This act, The Clay Stern Revue, has a sister and a brother team. Both pairs hoof. The boys do the usual ankle breaking, while the girls, young and quite cute, do taps on toes. It all pleased the beachcombers. Clay Stern roams in and out, doing a solo eccentric and another with a girl in the prehistoric "wind up up those dolls" sort of routine. Troupe ends up all being good friends after 12 minutes and lined up for the final curtain.

They could still be taking bows as far as the scullions of the Lincoln Square cared, for they seem to know when a show is over up there. Everybody hits the aisles trying to put their overcoats on at the same time.

81st ST.

Five-act layout here the first half packed plenty of variety, with emphasis on laughs. Robert Woolsey and Bert Wheeler, just in from the coast, were an added attraction Monday night, making personal appearances in R-K-O neighborhood spots where "Hook, Line and Sinker" (Radio) is the current screen feature.

Miserable weather conditions held attendance to less than half a house downstairs, but those who braved the heavy rain to get a load of this bill were well rewarded.

Wheeler and Woolsey got a warm reception when introduced, and whipped over a fast gag routine that sent them in solidly. Some of the chatter was heavily indigoed, but on the whole okay for any sophisticated clientele. They dished up some neat clowning jockeying for position as to who was to do "straight." Reception the comics received shows they are building steadily as picture names, with their stage capabilities already established.

Leavitt and Lockwood have a comedy and song turn that deserves headline honors on almost any neighborhood house lineup. Laughs come in rapid succession. Series of blackouts loosely strung together depend mainly upon Leavitt's low comedy clowning with Miss Lockwood for their punch. Turn is lavishly mounted, but it's the rowdy splashes of hoke that get it over. Supporting cast, consisting of Herbert Kingsley, Eddie Cassell, Fred Kuhlman and Gay Nell, all deliver nicely.

Carmel Meyers, former screen player back again in vaude with a song cycle, flashed a winning personality, and won her audience completely with three numbers, two of which sounded special. Miss Meyers' voice is of surprising quality for a screen player who built her rep in the old silent days. Flowers passed over the foots brought a speech at the finish to the effect that after two weeks in the east Miss Meyers was canceling her vaude engagements to dash back to Hollywood to appear with John Barrymore in "Trilby."

Roy Rogers, spotted fourth, was over easily with comedy acrobatics. Doing stew stuff and talking and rolling around in the usual soused manner, Rogers throws himself around with surprising agility for a man of his apparent weight.

Deuce spot held Three Rhythm Dancers, colored hoofing triumvirate, with a routine of nifty stepping that rated high in the applause scoring. Three-and-a-Half Ardsleys, with their spectacular balancing turn, opened, a midget doing panto comedy brightening the dull spots and meriting attention.

58TH STREET

In celebrating the second anniversary of the R-K-O 58th St., the house booker laid out a fast-moving vaude show of four acts, with Bert Walton roaming through as m. c. On the screen, "Hook, Line and Sinker" (Radio).

When the vaude started at 2:25 the house was half-filled downstairs. At the finish of the stage show at 4:05 downstairs held almost capacity. They come late and stay late at this neighborhood house.

Bert Walton, suave and bright comic, kept the bill moving at a fast clip. He opened with a line about clean material and the anniversary, then introduced Helen Denizen and her company of 12 as the regular vaude starter. Miss Denizen has surrounded herself with six capable dancing assistants, and also six colored boys, four of whom dance. Two play hot trumpet and drums. The entire act is speed and class from the start.

Danny Small and Harry Mays, colored standard team, were second. They played guitar, sang a few songs, including "Eli Eli" in Yiddish by Small, some typical blackface gab about Africa, and wound up after 12 minutes, a smash hit, with challenge dancing by both. Walton brought them back for a four-minute encore, more dancing.

After a gag or two by Walton, he introduced Ray Hughes and Pam, an old standard that immediately proceeded to rock 'em with the hard falls of Hughes. Pam delivered two songs capably. What talk they have means nothing. Success of this act is still the terrific falls by Hughes. They stayed 15 minutes, took three bends and did a clown encore with Walton.

Fourth, and really closing what is practically the vaude show was the comedy sketch, "Any Family," by Harry Delf. Well handled by Grant Ervin, Emma DeWeale, Velma McCall, Jerry Hausner and David Field. This little sketch, played in full stage with the old-time center-door fancy set, met with good response.

Walton, still m. c.ing, finished up the stage part of the show with a few hokum bits in which he utilized the entire five-people cast of the preceding sketch. This was oke with the customers. He finally introduced Joe Sherman from an aisle seat, telling the folks that Sherman is from radio station WJZ. Sherman did two choruses of a pop ballad.

Vaude show ran an hour and 45 minutes.

The Retiring Reporter

(Retired by Request.)

Persons interviewed here were picked at Random, between 4th and Maple, for excellence of character and high-mindedness on worthwhile topics, besides neat personal appearance and body cleanliness.

Today's question: What, in your opinion, is the most interesting weekly feature in "Variety"?

Charlie Plantem, undertaker, 2347 Amsterdam Ave. "Naturally, for business reasons, the first items I look for are the obits. But they're too solemn. For real amusement, suspense, and dash, any time, give me the column called "Ill and Injured."

Edward Swindlesheet, traveling salesman, Grand Concourse, Bronx. "My two young sons and myself have invented a new game, calling for just a copy of 'Variety.' It's called 'Seek,' and consists of hunting for the jumps from the first page. I usually play it to kill an hour or so before train time. Last week I only had fifteen minutes before leaving for Buffalo but we decided to play the game anyway. Under one story it said, 'Continued on page 48.' We turned to page 48 and to our amazement, there was the rest of the story. P. S. I got the train."

Otto Krautzerschamtz, acrobat, N. V. A. Club. "I alvaiss durn faerst to de "Sailinks" to see if my counsin Owgoost iss cooming ofer. He iss do only mahn who coultt shupport me broberly in hant-to-hanht bahlahncing. Unided Shtates oondershtanders haf not got muscles like Owgoost. Ven he gets here ve vill do un show shtopping ahkt."

Danny Tripletaps, hoofer, 47th street. Lissen, kid, I reads the paper between wing steps, when I can borrow it. I like to look at the "Bills Next Week" to see some of the joints I'll play when the bookers get wise to real talent. By the way, speaking of guys who always is workin', who's that bird 'One to Fill'?"

Francis Sweetsie, female impersonator, Greenwich Village. "I think the women's department is cute. But it isn't complete without a column of instruction on how to make lamp shades. Why don't you start something like that. I must be getting along. Whee!"

"Ye Old Hokum Bucket"

(FROM "VARIETY" OF DEC. 29, 1922)

Some "releases" compiled by Sam Tishman of Chicago(now an R-K-O booker in N. Y.) from various vaudeville bills seen by Tishman within the past three years. Below are some of the "gags" and "wheezes" as heard generally in use in vaudeville, mostly small time and sometimes big time, or out of use in both.

These are excerpts from 2,300 or more similar "releases" gathered by Mr. Tishman in his reviewing periods, partially out of curiosity and more so through a desire to be known as "The Released Historian of Vaudeville's Past."

Mr. Tishman may favor Variety with more of his discoveries from time to time. It's through his long association with "The Association" of Chicago that Sammy was doomed to hear and record a long list, of which the following is but an awful sample:

Ye Old Hokum Bucket

By SAM TISHMAN

Mother, the garbage man is out there.

Tell him we don't want any.

Lies there an actor with a soul so dead
Who never unto himself hath said:
"This is my own, my original gag?"

Do you have to be a soldier to die with military honors?

No, you have to be dead.

We just took this date to break the jump.

Curtain speech: "I was not born in your beautiful city, but if it ever happens again I'll see that it takes place here."

Manager to actor: "Have you any cuts?"

Actor: "Yes, Syracuse, Rochester, Buffalo, Newark and the Palace."

My father knew the exact day he was going to die.

How's that?

The judge told him.

Song dedicated to all milk men: "Shall we gather at the river?"

With the assistance of the boys in the trenches I will now render: "You can't drive a nail with a sponge, no matter how hard you soap it."

Do you understand English?

Yes; do you speak it?

What kind of hat do you want, Fedora?

No. For Ikey.

Never slap your baby in the face. Nature has provided a better place.

You don't even know what a miser is.

Sure I do: a man who eats mice.

Song entitled: "I'd rather have two at 16 than one at 32."

Where were you born?

Australia.

What part?

All of me.

Advertisement for furniture store: "We stand behind every bed we sell."

Let me see the prettiest thing in shirtwaists.

Can't; she just went out to lunch.

What have you got in the shape of bananas?

Cucumbers.

Are you ticklish?

No, Yiddish.

Have you lived here all your life?

Not yet.

Why aren't there any Hebrew ball players?

Because they can't step on a diamond.

What kind of a car have you?

A Ford.

That's a rattling good car.

Willie, give me a sentence with the word delight in it.

Willie: I opened the window and the wind blew out de light.

Who was the father of our country?

George Washington.

Correct.

Who was the mother?

William Jennings Bryan.

Song entitled "Where There Are Raisins There Is Hope."

Loan me $2.

What?

Loan me $5.

I heard you the first time.

I sang in a choir.

How long?

'Till they found out what was the matter with the choir.

Hello, Central: Give me the wrong number.

What number do you want?

What number have you got?

I'm in tough luck.

What's the matter?

My wife lost her job.

Song entitled "She Fell for Me and I Let Her Lay."

Before we were married you said I was an angel.

Well, why don't you buy me some clothes?

Angels don't wear any.

How many letters in the alphabet?

Twenty-six.

You're so smart. How many letters in the postoffice.

Where I come from the pumpkins are so large they weigh 500 pounds.

That's nothing. Where I come from it's a common sight to see three policemen sleeping on one beat.

I moved from where I was stopping.

Why?

The lady across the street never pulls down the blinds when she goes to bed.

Well, why move?

I must sleep sometime.

Song entitled "He Bought His Dog a Cuspidor Because He was a Spitz."

My sister has such a turned-up nose that every time she sneezes she blows off her hat.

Song entitled "He hocked his mother's teeth to buy a Liberty bond."

They touched my father on the head with a sword and made him a knight.

That's nothing. Someone touched my old man on the head with a shovel and made him an angel.

Agent's wire to actor: "Play Old Soldiers' Home Thursday; salary $15."

Actor's wire to agent: "Okeh. Soldiers' Home. Fix poorhouse to follow."

My wife is everything—
Everything I can think of.

Sang entitled "After the Ball Is Over," by Babe Ruth.

Don't you think the acoustics in this theatre are bad?

I don't smell anything.

Do you like music?

Yes.

Listen to the band around my hat.

I'm a self-made man.

Don't brag about it.

Variety Bills

NEXT WEEK (JANUARY 10)
THIS WEEK (JANUARY 3)

Numerals in connection with bills below indicate opening day of show, whether full or split week

R-K-O

NEW YORK CITY
Palace (10)
Harry Kichman
C Withers Co
Violet Carlson
Lillian Roth
Jim McWilliams
(Three to fill)
(3)
Honey Tr
Ashley Paige
Harlan Dixon Co
Romer Bolton
Gordon & Day
Robinson & Dewitt
Harry Holmes Co
Wan Wan San Tr
2nd half (7-9)
Rush, Forrest & L
Goetz & Duffy
Brooks & Nace
Marsh & Archer
Elton Rich Co
Frances & Nally

RAP—A—TAP TAPPIN'
Earle Theatre, Phila.—NOW A
HIT and HOW
JACK FOWELL
Still c/o LEDDY & SMITH

Burns & Allen
Lou Hearn Co
Ben Blue Co
Marion Harris
Eddie Cantor
Coliseum
1st half (10-13)
Roth & Shay
Herman Timberg
(Two to fill)
2nd half (14-16)
Eddie Miller Co
Burns & Allen
Tillis & La Rue
Harry Hirshfield
2nd half (7-9)
Dance Aristocrats
Clyde Hager
Fleeson & Bohan
C Withers Co
Harry Rose
CHESTER
1st half (10-13)
Smith & Rogers
Carroll & Lewis
Harry Carroll Rev
Bert Hanlon
2nd half (14-16)
Foster Fagan & C
Edgar Bergen
Ken Murray
(One to fill)
2nd half (7-9)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Barry & Whitledge
81st St.
1st half (10-13)
Sylvia Froos
Tom Patricola
Owen McGivney
The Wager
2nd half (14-16)
Homer Romaine
Joe May & Dotty
Dave Apollon
(One to fill)
2nd half (7-9)
Tanzolas
Foster Fagan & C
Edgar Bergen
Ken Murray Co
86th St.
1st half (10-13)
Boris Girton Co
Borsoni & Khorum
Renee Riano Co
Burns & Allen
O'Donnell & Blair
2nd half (14-16)
Fleeson & Bohan
Al B White Co
(Three to fill)
2nd half (7-9)
Silver Freed 4
H & D Dixon
Anthony & Ho'land
Melody Parade
Harry Hirschfield
58th St.
1st half (10-13)
Jim Toney Co
Carl Shaw
Harry Hershfield
2nd half (14-16)
Novelle Bros
Tempest & Dick's'n
Jos Herbert Co
Fordham
1st half (10-13)
Fleeson & Bohan
R'olds Donegan Co
Hippodrome (10)
Fack Shing Tr
Ewing Eaton
Lloyd & Brice
Everetts Monks
Marcellus Dancers
Larry Rich Co
Tyler Mason
(3)
Samaroff & Sonia
Bernard-Henri
Stone-Lee
O'Donnell-Blair
Pansy the Horse
Pickard's Syncop's
Jim McWilliams
Tinova Baikoff
Jefferson
1st half (10-13)
Edison & Louise
Tempest & Dick's'n
Naomi & Morton
Joe, May & Dottie
Cardini
Roy Cummings Co
Stepping Stars
2nd half (14-16)
Bobby Joyce Co
Clyde Hager
Hoot Gibson & R's
Ben Blue Co
2nd half (7-9)
3 Castles
Loomis Twins
Pressler & Klaiss
Ann Boland, Boys
Geo Riley
Glenn & Jenkins
Marcellus Dancers
Royal
1st half (10-13)
E Mascagno Co
Jantzen & Elroy
Lynn Overman Co
Lamarr & Boyce
Gym Jam Girls
2nd half (14-16)
Cookie Bowes
Al & F Steadman
June Oday Co
Bobby Pincus Co
Tinova Baikoff Co
2nd half (7-9)
Jackie Collier Co
Allan Shaw
Teck Murdock Co
Dooley & Sales
Joe Herbert Co
BROOKLYN
Albee (10)
Lou & Colleano
Earl Faber
Gus Edwards Co
Eddie Cantor
(3)
4 Aces & Queen
Sybil Vane
Roy Cummings
Eddie Leonard Co
Al B White Co
Kenmore
1st half (10-13)
Homer Romaine
Mills & Bobbie
Dave Apollon
2nd half (14-16)
Sylvia Froos
Tom Patricola
Owen McGivney
The Wager
2nd half (7-9)

Thanks to
Harold—KEMP & TRILLING—Steve
Harry Webb & Milton Douglas
R Now Playing 4
The Warner Office
Dir.: LEDDY & SMITH

Al B White
(Two to fill)
2nd half (14-16)
Herman Timberg
(Three to fill)
2nd half (7-9)
France & La Pelle
Smith & Rogers
R Hughes & Ray
Renee Riano Co
Nick Lucas
Franklin
1st half (10-13)
Ladie Lamont
Fred Harper Co
Chas Wilkins Co
Marty May Co
2nd half (14-16)
Joe Mandis 3
King & Burnett
Ann Boland Co
Carl Freed Bd
2nd half (7-9)
Dot Meyers Rev
Danny Small Co
Roth & Shay
Naomi Morton Co
Carmel Meyers
Kluting's Ent's
HAMILTON
1st half (10-13)
Royal Sydneys
J Velie & Chamb'rs
Harry Holman Co
Tucker & Smith
Mario & Dasha Co
DePace Co
2nd half (14-16)
Lawton
3½ Arleys
Rhythm Dancers
Lillian Roth
Any Family
Bert Walton
Flushing
1st half (10-13)
H J Conley Co
Nick Lucas
(Two to fill)
2nd half (14-16)
Van Horn & Inez
Borsoni & Khorum
Fred Harper Co
Dr Rockwell
Mindettes
2nd half (7-9)
Sawyer & Eddy
Mickey Feeley
Sammy Cohen
Jim Toney
Will Oakland
Madison
1st half (10-13)
Foster Fagan & C
Edgar Bergen
Ken Murray
(One to fill)
2nd half (14-16)
Smith & Rogers
Carroll & Lewis
Harry Carroll Rev
Bert Hanlon
2nd half (7-9)
Doris Girton
Sylvia Froos
Tom Patricola
Owen McGivney
The Wager

AKRON, OHIO
Palace (10)
Bert Nagle & Girls
Devito & Denny
Joseph Regan
4 Ortons
(3)
N Arnaut Co
F & J Hubert
Tom & R Romaine
Georgie Price
ATLANTA, GA.
Keith's (10)
Evans & Wolf
Maddox & Clark
Sig Friscoe
La Belle Pola
(3)
Achilles & Newman
Don Galvan
The Berkoffs
Pop Cameron
BOSTON
Keith's (10)
Thatcher D'v'r'x, A
Gaudsmiths
Evans & Mayer
Chas T Aldrich
Puck & White
(3)
Van Horn & Inez
Burns & Kissen
Zastro & White
Anger & Fair
Crockett's M't'n'rs
BUFFALO
Hippodrome (10)
Wilson Kepple & B
Whitey & Ed Ford
Shean & Cantor
Zelda Santley
Charley Foy Co
(3)
3 Rhythm Girls
Scott Saunders
Medley & Dupree
Lane Osborne & C
Watson Sis
CEDAR RPDS., IA.
Iowa
1st half (11-13)
Dawn Sis
Edith Bow
2nd half (14-17)
Cowan & Gray
Chase & Latour
(One to fill)
CHARLOTTE, N.C.
Keith's (10)
Achilles & Newman
Don Galvan
The Berkoffs
Pop Cameron
(3)
Luster Bros
Burke & Durkin
Milton Berle
CHICAGO, ILL.
Englewood
1st half (11-13)
Perez & La Fleur
Selby's Bd
(Three to fill)
Palace (10)
Chaney & Fox
Pall Mall
Millard & Marlin
Olsen & Johnson
(3)
4 Spirals
Gracie Barry
Joe Phillips Co
Weaver Bros
Home Folks
CINCINNATI, O.
Keith's (10)
Rhapsody in Silk
Virginia Karns
M & A Skelly
Sunkist Ed Nelson
Frank & M Britton
(3)
Chaney & Fox
Pall Mall
Millard & Marlin
Roxy's Gang
Charlie Foy Co
CLEVELAND, O.
Palace (10)
Jack Sydney Co
Joe Phillips Co
Gracie Barry
Weaver Bros & E'y
Home Folks
(3)
Bob Ripa
Reynolds & White
Ruth Roland
Bob Murphy
R-K-O Discoveries
Tommy Wonder
105th (10)
Audrey Wycoff
Galli Rini Co
Billy Kelly Co
3 Swifts
(3)
Bert Nagle Co
Devito & Denny
Joseph Regan
4 Ortons
DALLAS, TEXAS
Keith's (10)
Sandy Lang
Honey Boys
Randall & Watson
Bob Robison
(3)
Dezso Retter
Carleton & Ballew
Count Bernivici
(One to fill)
DAVENPORT, IA.
Capitol
1st half (11-13)
The Frankenbergs
Grace & M Eline
6 Candreva Boys
2nd half (14-17)
Dawn Sis
Edith Bow
Fox Hobbs Ser'd'rs
Johnny Perkins
DES MOINES, IA.
Orpheum
1st half (11-13)
Hunter & Monte
Chase & Latour
(One to fill)
2nd half (14-17)
Rick & Snyder
Manny King & Co
(One to fill)
FT. WAYNE, IND.
Palace
2d half (16-18)
G & M Eline
Davis & Darnell
(Two to fill)
FT. WORTH, TEX.
Keith's (10)
4 Peaches & J
Johnny Hyman
Joe Howard
McLallen & Sarah
(3)
Sandy Lang
Honey Boys
Randall & Watson
Bob Robison

G. RAPIDS, MICH.
Regent
1st half (11-13)
Harriman Swan, L
Reynolds & White
L Rosedale Co
Huling & Charley
2nd half (14-17)
White & Manning
Eva Mandell
(Two to fill)
HOUSTON, TEXAS
Keith's (10)
Larimer & Hudson
Jean Carr
Seeley & Fields
Wilton & Weber
(3)
Alice & S Lamont
Fleurette Jeoffrie
Casa & Lehn
Ward & Van
IND'APOLIS, IND.
Lyric (10)
The Mystic Mirror
Rodney & Gould
McCarthy & Ster'd
I Vermillion Co
Ruth Roland
(One to fill)
KANSAS CITY
Mainstreet (10)
Meyers Lubow & R
Raymond Baird
Loring Smith Co
Roy Sedley Co
(3)
A & G Falls
Rome & Dunn
Vercelle Sis
Joe Marks Co
LINCOLN, NEB.
Stuart (12)
Jack North
Vogues of 1931
LOS ANGELES
R-K-O (10)
Chris Charlton
Rita Gould
N Lockford Co
Britt Wood
(3)
Harum Scarum
Ruth Ford
The Ingenues
MADISON, WIS.
Orpheum
1st half (11-13)
Dainty Marie
Leatrice Joy
Jed Dooley
2nd half (14-17)
The Frankenbergs
Pepito
(One to fill)
MEMPHIS, TENN.
Orpheum (9)
Eliz Morgan Co
Ted & Al Waldman
Geo Lovett Co
Yorke & Marks
MILWAUK'E, WIS.
Riverside (10)
The Briants
Jules & J Walton
Jean Boydell
Art Frank Co
MT. VERNON
1st half (10-13)
A Kaufman Girls
Noreene & Jimmie
Tilyou & Moran
Chas Melson
2nd half (14-16)
Ada Kaufman Ens
Marty & Nancy
Christy & Burnell
2nd half (7-9)
Ada Kaufman Ens
3 Raynes
Seymour & H'ward
Cooley & Levan
Brian McDonald
NEWARK
Keith's (10)
Jos Termini
Jos & P Michon
Bob Hope
Antics of 1931
Dance Mannikins
(3)
Olvera Bros
Nash & Fately
Chas T Aldrich
Marty May
12 O'Clock Rev
N. ORLEANS, LA.
Keith's (10)
A & S Lamont
Fleurette Jeoffrie
Casa & Lehn
Ward & Van
(3)
La Belle Pola
Evans & Wolf
Maddox & Clark
Sig Friscoe
OAKLAND, CAL.
Orpheum (10)
Wilfred DuBois
Lubin Larry & A'r'
Impromptu Rev
Hal Jerome
(3)
Chris Charlton
Rita Gould
N Lockford Co
Britt Wood
OKLA. CY., OKLA.
Keith's (10)
Paul Remos
I O'Dunn & Day
Bomby Co
Joe Young
(3)
4 Peaches & J
Johnny Hyman
Joe Howard
McLallen & Sarah
OMAHA, NEB.
Orpheum (10)
Ford & Price
Don Zelaya
Keller Sis & Lynch
Buster West Co
(3)
Meyers Lubow & R
Raymond Baird
Loring Smith Co
Roy Sedley
PATERSON, N. J.
Keith's
1st half (10-13)
Nan Halperin
Tillis & Larue
(One to fill)
2nd half (14-16)
6 Lucky Boys
Naomi Morton
Jack Wilson Co
2nd half (7-9)
F X Bushman Jr
Chinese Collegians
Tyler Mason
Stevens, Nelson & S
PORTLAND, ORE.
Orpheum (10)
4 Covans
Roscoe Ates
Frances White
Jimmy Lucas
(3)

The Agemos
Victor Oliver
Irving Edwards
20 Century Rev
ROCHESTER, N. Y.
Palace (10)
Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell
A Robbins
(3)
Audrey Wycoff
Galli Rini Co
Billy Kelly Co
3 Swifts
ROCKFORD, ILL.
Palace
1st half (11-13)
Picchiani Tr
Geraldine & Joe
Walter Walters Co
May Usher
2nd half (14-17)
Dainty Marie
Hunter & Monte
Leatrice Joy
Jed Dooley
S. LAKE, UTAH
Orpheum (10)
Ralph Olsen Co
Jack Major
Norton & Haley
Purple East
(3)
Ford & Price
Don Zelaya
Keller Sis & Lynch
Buster West Co
S. ANTONIO, TEX.
Keith's (10)
Dezso Retter
Carleton & Ballew
Count Bernivici
(3)
Larimer & Hudson
Jean Carr
Seeley & Fields
Wilton & Weber
SAN F'R'SCO, CAL.
Golden Gate (10)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
(3)
Wilfred DuBois
Lubin Larry & A
Impromptu Rev
Hal Jerome
SCHENECTADY
Keith's
1st half (10-13)
Joe & W Hale
Sybil Vane
Earl Dewey Co
Bert Walton
2nd half (14-16)
Don Valero 3
Dalton-Craig
Corinne Co
Glenn & Jenkins
2nd half (7-9)
Dance Mannequins
Evans & Mayer
Gaudsmiths
SEATTLE, WASH.
New Orpheum (10)
Mann Brad, Van A
Bobbie May
Yorke & King
(3)
Hap Hazzard
Frank DeVoe
Joe Besser Co
Ross Wyse Jr
SIOUX CITY, IA.
Orpheum
1st half (10-12)
Happy Harrison's C
Rick & Snyder
Manny King Co
(One to fill)

F & J Hubert
Tom & R Romaine
Georgie Price
(3)
Art Frank
Jean Boydell
Gilbert Bros
TORONTO, CAN.
Imperial (10)
3 Rhythm Girls
Scott Saunders
Medley & Dupree
L Osborne & Chico
Watson Sis
(3)
Staanley Twins Co
Hickey Bros
Franklin Ardell Co
Gene Austin
The Dakotas
TRENTON, N. J.
Keith's (10)
Johnny Downes
Lander Bros Co
(3)
Robinson & Dewitt
Krugel & Robles
Dalton & Craig
R Huling & Charlie
TROY, N. J.
Keith's
1st half (10-13)
Don Valero 3
Dalton & Craig
Corinne Co
Glenn & Jenkins
2nd half (14-16)
Joe & Willie Hale
Sybil Vane
Earl Dewey Co
Bert Walton
2nd half (7-9)
6 Galenos
Brooks & Rush
De Pace Co
Vox & Walters
TULSA
Keith's (10)
Kitaros
Jack Osterman
Eva Clark
Jack & K Spangler
(3)
Paul Remos
O'Dunn & Day
Bomby & Gang
Joe Young Co
UNION CITY, N.J.
Keith's
1st half (10-13)
Blondes & B'n'ttes
H Gibson & R'g's
2nd half (14-16)
Danny Small Co
Gym Jam Girls
2nd half (7-9)
C Blossom & June
Jean'te Hacket Co
H Holmes Co
Edison & Louise
VANCOUVER, B.C.
Keith's (10)
Falls Reading & B
Wilton Sis
Jarvis & Harrison
Johnny Burke
(3)
Mann Brad & VanA
Bobby May
Yorke & King
WHITE PLAINS
Keith's
1st half (10-13)
Ada Kaufman Ens
Marty & Nancy
Christy & Burnell
2nd half (14-16)
A Kaufman Girls
(Two to fill)
2nd half (7-9)
A Kaufman Girls
Noreene & Jimmie

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
This Week: Vincent Lopez; Bobby Clark

SO. BEND, IND.
Palace
1st half (11-13)
T Wonder & Sis
Pepito
(Two to fill)
2nd half (14-17)
Harriman Swan, L
Reynolds & White
Lil Rosedale Co
R Huling & Charley
ST. LOUIS, MO.
Keith's (10)
A & G Falls
Rome & Dunn
Vercelle Sis
Joe Marks
(3)
The Kitaros
Eva Clark
Jack & K Spangler
Jack Osterman
ST. PAUL, MINN.
Orpheum (10)
Kikuta Japs
Melino & Davis
Gallo & Tisen
Joe Browning
(10)
Olympia P Win'ers
Murray & Allen
Jane & Kath Lee
Al K Hall
SYRACUSE
Keith's (10)
6 Lucky Boys
Barry & Whitledge
Carolena Diamond
(3)
Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell
A Robbins
TOLEDO, OHIO
Keith's (10)
N Arnaut & Bros
Tilyou & Moran
Chas Melson
WINNIPEG, CAN.
Keith's (10)
Olympia P Win'ers
Murray & Allen
Jane & Kath Lee
Al K Hall
(3)
Lazeed-Demnati
Clifford & Marion
Tracey & Hay
Pat Henning
YONKERS
Keith's
1st half (10-13)
Tinova Baikoff Co
Cookie Bowes
F X Bushman Jr
Jack Donnelly Co
Harry Holmes Co
2nd half (14-16)
Monroe Bros
Miller & Keller
Maker & Redford
Marty May Co
2nd half (7-9)
3 Orantos
DeSee & Hudson
Lynn Overman Co
Bobby Pincus Co
Blondes & Br'n'ttes
YOUNGSTOWN, O.
Keith's (10)
Enoz Frazere
Allen & Canfield
Babe Egan Co
Rae Samuels
(3)
Clifford Wayne Co
Whitey & Ed Ford
Zelda Santley
P Rooney & Pat Jr
Kuma Co

Loew

NEW YORK CITY
Boulevard
1st half (10-13)
Meehan's Dogs
Jean Granese Co
Dot-Dash-Dot Rev
(One to fill)
2d half (14-16)
Rise of Goldbergs
Harrington & Gr'n
(Three to fill)
Capitol (10)
Jans & Whalen
Rosetta & Luttman
Toma Genaro
Betsy Reese
Lincoln Sq.
1st half (10-13)
2 Blossoms
Harry Howard
Berk Lloyd & Saun
(Two to fill)
2d half (14-16)
Maxine & Bobby
Holden & King
Frank Conville
T Monohan Co
(One to fill)
National
1st half (10-13)
Francois Densmore
Cervo & Moro
Harrington & Gr'n
Syd Moorehouse
Anido Sis Rev
2d half (14-16)
Paul Nolan Co
Fields & Fink
N Y Journal Bd
(Two to fill)
Orpheum
1st half (10-13)
Kay Hamlin & K
McGrath L & O'D
Lulu McConnell Co
Willie Solar
Geo Griffen Co
2d half (14-16)
Little Pippifax Co
Julia Kelety
Wm Ebs Co
Chesleigh & Gibbs
Miss Vanessi Co
State (10)
4 Bards
Carney & Jean
Kerr & Weston Rv
Jack Benny
Lee Twins Co
(One to fill)
BROOKLYN
Gates Ave.
1st half (10-13)
Monroe & Grant
Julia Kelety
Chamberlain & E
Dodge Twins Co
(One to fill)
2d half (14-16)
Olvera Bros
Tommy Evans Co
G & E Parks
Willie Solar
Bryant Dorcas & O

Picture Theatres

NEW YORK CITY
Capitol (9)
"Rackets of 1931"
Jans & Whalen
Rosette & Luttman
Betsy Rees
Toma Genero
Hale Girls
"Paid"
Paramount (9)
"Miniatures"
V & E Stanton
Julia Curtis
3 Jacks
Blanche & Elliot
Sanford Ens
"Right To Love"
Roxy (9)
"Rhythm"
John Gurney
Helen Sada
Lois Hood
Marion Raber
Leonora Fefferbl'm
Nicholas Daks
George Kiddon
Val Gueral
Margaratte Sande
Elizabeth Karen
Nina Polsey
'Man Who Came B'
BROOKLYN
Fox (9)
"Victor Herbert" I
Buddy Howe
Walter Powell
Electric Duo
Herbert 3
Belcher Dancers
"Part Time Wife"
Paramount (9)
"Antiques"
Syd Marion Co
Geo Andre Co
On Wah Tr
Gene Hemsworth
Pete Flourney
"Right To Love"
CHICAGO, ILL.
Chicago (1)
"Holly Days"
Al Evans Bd
Lester & Garson
Gaynor & Byron
Lambert Ballet
"Right To Love"
Oriental (2)
"Jewels"
Benny Meroff Bd
Ross & Edwards
Roma Bros
Lillian Shade
Olga Morselli
Jerry Coe
Al K Foster Girls
"Princess & Pl'ber"
Paradise (9)
"Snowflakes"
Mark Fisher Bd
6 Marinelli Girls
Bonze
Lambert Ballet
"Min & Bill"
Tivoli (9)
Blackstone
"Min and Bill"
Uptown (9)
"Holly Days"
Al Kvale Bd
Lester & Garson
Gaynor & Byron
Lambert Ballet
"Min and Bill"
BOSTON
Keith-Albee (10)
Crockett's M't'n'rs
Anger & Fair
Burns & Kissen
Zastro & White
Van Horn & Inez
"Danger Lights"
BUFFALO
Buffalo (10)
'Paintin' the Town'
Rice & Werner
Boyd Senter
Karaveaff
4 Co-eds
F Evans Girls
"The Lash"
Hippodrome (10)
Watson Sis
Lane, Osborne & C
Medley & Dupree
Scott Sanders
3 Rhythm Queens
"Numbered Men"
CLEVELAND
State (10)
"Tangled Traffic"
Jay C Flippen
June Carr
Serge Flash
Danny & Eddy
C Hale Girls
"Part Time Wife"
DETROIT
Fisher (10)
Carl Emmy's Pets
Morosco Bros
Bob La Salle
Girls Galore
"Passion Flower"
Fox (10)
"Fountain of Y'th"
Sam J Kaufman
Steve Weniger
"Part Time Wife"
Michigan (10)
Put Putt Putt
Charlie Crafts
Hunter & Percival
Grace Johnson
Chevalier Bros
"Right of Love"
MIN'POLIS, MINN.
Minnesota (10)
"Jewels"
Ross & Edwards
Roma Bros
Lillian Shade
Olga Morselli
Jerry Coe
Al K Foster Girls
NEWARK
Branford (10)
Monk Watson
Mandell Bros
Ted Leary
Eddie McGill
Harold Reiders
"Hell's Angels"
NEW HAVEN
Fox-Poli (10)
Wild & Wooly Idea
Kirk & Lawrence
Harts Krazy Kats
Bub Carlell
Aussie & Czech
Ray Angwin
Bud Murray Girls
PHILADELPHIA
Earle (10)
"In Havana"
Jay Mills
Benny Rubin
"Madonna of Sts"
Mastbaum (10)
"What A Night"
Teddy Joyce
Hurst & Vogt
Les Chessiz
Mae Joyce
4 Queens
"Paid"
PITTSBURGH
Enright (10)
"Banquet"
Dick Powell
Lewis & Ames
Wheeler Twins
3 Hausers
M Chickering
'Divorce Among F'
Penn (10)
Ted Claire
Buck & Bubbles
"Reducing"
Stanley (10)
"Keep Smilin'"
Ed Lowry
Ferry Corwey
Myrtle Gordon
Christy & Nelson
Kaye & Sayre
Johnny Bryant
"The Lash"
PROVIDENCE
Fays (10)
"Scooter" Lowry
Wan Wan San Tr
Rose & Reese
Maxine & Bobby
Fred Pisano Co
"Widow from Chi"

46th St.
1st half (10-13)
Max Co
2 Gobs
Hilton & Garon
Bryant Dorcas & O
2d half (14-16)
Bee Starr
McGrath L & O'D
Harry Holman Co
Oscar Lorraine Co
Dot Dash Dot Rev
Metropolitan (10)
Willie Mauss
Lytell & Fant
WOR 'Moonbeams'
Lillian Shaw
Magic Fountain Co
Pitkin
1st half (10-13)
Olvera Bros
Sylvia Froos
Chesleigh & Gibbs
Miss Vanessi Co
(One to fill)
2d half (14-16)
Kay Hamlin & K
Lulu McConnell Co
Daro & Coste Rev
(Two to fill)
Paradise (10)
Eileen Dougall Co
Gordon & Kingston
Wally Sharples Co
Leon Navarra
BALTIMORE, MD.
Loew's (10)
Hal Yates
Jules Bledsoe
Walter Dare Wahl
Ivan Triesault
Little Charlie
Jimmy Ray
BAY RIDGE, L. I.
Loew's
1st half (10-13)
Little Pippifax Co
Sil Wills
H & B Hutchins
T Monahan Co
2d half (14-16)
Rubio Sis
Syd Moorehouse
Ketch & Wilma
Jean Granese Co
Geo Griffin Co
BOSTON
Loew's (10)
Herbert G & V
Buddy Doyle
Peggy Hoover Co
Donovan & Lee
Phil Emerton's Co
BUFFALO, N. Y.
Loew's (10)
Jay C Flippen
Fay Brady
P Sydell & Spotty
June Carr
Danny & Eddy
Wesley Eddy
CLEVELAND, O.
Granada (10)
Trixie Friganza
Gomez & Winona
Medisca & Michael
COLUMBUS, O.
Loew's (10)
Buddy Page
Buck & Bubbles
3 Queens
Franklyn D'Amore
HOUSTON, TEX.
Loew's (10)
Stanley Bros & A
Esmonde & Grant
Sam Hearn
Harry Girard's Co
J'RSEY CITY, N.J.
Loew's (10)
Ray Teal
Gruber's Oddities
Jack Randall 6
Collins & Petersen
MEMPHIS, TENN.
Loew's (10)
Muriel Kaye Co
Beeman & Grace
Sim Moore & Pal
Nat C Haines Co
MONTREAL, CAN.
Loew's (10)
Will Morris
Fulton & Parker
Dillon & Parker Rv
Fields & Georgie
'C'rniv'l of Venice'
NEWARK, N. J.
Loew's (10)
Rogers & Wynne
Abe Reynolds Co
Gifford & Gresham
Cab Calloway Orch
N. ORLEANS, LA.
Loew's (10)
4 Kadex
Ross & Bennett
Wilson Bros
Helen Johns Co
ROCHESTER, N.Y.
Loew's (10)
Audrey Depew
Keene & Ruffin
Lillian Dawson
Hughie Barrett
3 Ritz Bros
SYRACUSE, N. Y.
Loew's (10)
Mitchell & Durant
Wm O'Neill
Allen & Kent
Virginia Bacon
Bobby Gillette
W'SHINGT'N, D.C.
Loew's (10)
Allan Rogers
Emilie & Romaine
Stan Kavanaugh
Chester Fredericks
Edith Griffith
PITTSBURGH
Loew's (10)
Ted Claire
Phyllis Rae 8
Trado Twins
Coscia & Verdi
YONKERS
Keith's
1st half (10-13)
Honey Tr
Cole Bros
Josephine Harmon
Ann Pritchard Co
2d half (14-16)
Lewis Cliff & DeQ
Sugar Marcelle Co
Franklyn Ardell Co
Chamberlain & E
Marcus Sis Co

Fanchon & Marco

NEW YORK CITY
Academy
1st half (9-11)
Victor Herbert I
Buddy Howe
Walter Powell
Electric 2
Victor Herbert 3
Belcher Dancers
Audubon
2d half (12-14)
"Victor Herbert"
Buddy Howe
Walter Powell
Electric 2
Victor Herbert 3
Belcher Dancers
ATLANTA, GA.
Fox (9)
"Cadets" Idea
Born & Lawrence
Johnny Dunn
Milee Sis
Rognan & Trigger
Mabel & Marcia
Wallin & Barnes
Sunkist Ens
BRIDGEP'RT, CT.
Palace (9)
'Wild & Woolly' I
Kirk & Lawrence
Hart's Krazy Kats
N'G'RA F'LS, N.Y.
Strand (9)
"Fountain of Y'th"
Lottie Mayer
Eddie Hanley
Frank Stever
B & J Crosby
Ed Cheney
Sunkist Diving Co
OAKLAND, CAL.
Oakland (9)
"The Dance"
Everett Sanderson
Arnold Grazer
Lee Murray
Patsy Boland
Dave Robel
OKLA. CITY, OK.
Warner (9)
'On the Set' Idea
Rose Valyda
Mariam Belett
Gil Lamb
DeLara & Lolita
Browne & Willa
Carla Torney Co
PASADENA, CAL.
Colorado (8)
"Vaudeville"
Mel Klee
Norman Thomas 5
Wells & Winthrop

5000 PEOPLE WANTED
To Laugh at
EDDIE STANLEY
D. F.
And They Did in
Houston—This Week
Dir.: LEDDY & SMITH

Bud Garell
Aussie & Czech
Ray Angwin
Bug Murray Girls
BROOKLYN, N. Y.
Fox (9)
'Gems & Jams' I
J & J McKenna
Will Cowan
Nee Wong
Jean McDonald
Jim Penman
Franklin & Astell
Sunkist Beauties
BUTTE, MONT.
Fox
1st half (9-11)
'Way Back When'
3 Bennett Bros
Charles Irwin
Jellybean Johnson
Max Hart
Madeleine Du Val
Carla Torney Co
DETROIT, MICH.
Fox (9)
U S Indian Bd
Chief Shunatona
Brengk'h Horse
Bella Donna
FRESNO, CALIF.
Wilson
1st half (8-10)
"Topical Tunes"
Caligary Bros
B & E Burroff
Alexander Sis
Dorothy Thomas
Sunkist Beauties
GLENDALE
Alexander
2d half (11-14)
"Africana"
Prosper & Marat
Oscar Taylor
Cherrie & Tomasita
HARTFORD, CT.
Capitol (9)
'Gobs of Joy' Idea
Arthur 'Pat' West
3 Jolly Tars
Scotty Weston
Dolly Cramer
Treen
Wanda Allen
Moore & Moore
Curtis Coley
Johnny Jones
Rena & Rathburn
Ken Gatewood
Doyle 4
H'LYWOOD, CAL.
Pantages (8)
'Vaudeville Echoes'
9 Allisons
Aerial Rooneys
B Uke 'Henshaw
JOPLIN, MO.
Fox (9)
'Doll Follies' Idea
Les Klicks
La Salle & Mack
Ramon & Virginia
Bebe Sherman
Roy Loomis Co
LOS ANGELES
State (8)
'Top of the World'
Jack Pepper
Faun & Jardon
Sunkist Beauties
PHILADELPHIA
Fox (9)
"Green Devil" I
Peg Leg Bates
Bobby Gilbert
Miles & Kover
Harvey Karels
Rita Lane
Holl Studio Girls
PORTLAND, ORE.
Broadway (8)
"Moonlite Revels"
Geo Broadhurst
Charles Brugge
3 Melvin Bros
Freda Sullivan
Curry & Brown
Pierce & Lazelle
Sunkist Ens
SALEM, WASH.
Capitol
1st half (10-11)
"Society Circus"
Harris Twins
Tabor & Greene
Betty Martin
Wooding's Half Pts
SAN BERDO, CAL.
California
1st half (8-10)
"Africana"
Prosper & Maret
Oscar Taylor
Cherrie & T'masita
SAN DIEGO, CAL.
Fox (8)
"Prosperity"
Lucille Page
Jack La Vier Co
Sunkist Ens
SAN FRANSCICO
Fox (9)
"Gondoliers" Idea
The Romeros
J'zzlips Richardson
Moro & Yaconelli
Sunkist Beauties
SAN JOSE, CAL.
California
2d half (11-14)
"Topical Tunes"
Caligary Bros
B & E Burroff
Alexander Sis
Dorothy Thomas
Sunkist Beauties
SEATTLE, WASH.
5th Ave. (8)
"Seasons" Idea
Frank Melino Co
Lottie Loder
Ada Broadbent
Ted Ledford
SPR'GF'LD, MASS.
Fox Poli (9)
"New Yorker" I
Callahan & Jacks'n
Whitey Roberts
Marjorie Burke
Leah Sonneborn
Dorothy Bartosh
Sunkist Beauties
ST. LOUIS, MO.
Fox (9)
"Seeing Double" I
C & C Stroud
Marty White
Miller Twins
The Twins—
Elca, St John
Clute, Falla,
Holly, Parker,
Maltby

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BEN ROCKE
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LOUISVILLE, KY.
National (9)
H'lyw'd Collegians
Dorothy Crooker
Guy Buck
MILW'KEE, WIS.
Wisconsin (9)
'Enchantment' I
Jue Fong
3 Meyakos
Sensational Togo
Jack Lester
Sanami Co
Sunkist Beauties
NEW HAVEN, CT.
Palace (9)
'Modes of H'lyw'd'
Sylvia Shore
Helen Moore
Haline Francis
Danny Joy
Harry Smirl
12 Unison Dancers
Hoil Studio Mod'ls
TACOMA, WASH.
Broadway (8)
"Espanola" Idea
J & H Griffith
Harry Vernon
Mayo & Caruso
May Packer
Abbey Green
W'SHINGT'N, D.C.
Fox (9)
"Idea in Blue"
Renoff & Renova
Mitzi Mayfair
Harry Savoy
Webster & Marino
Paul Russell
Sunkist Ballet
W'RC'ST'R, MASS.
Palace (9)
"Southern" Idea
Hatt & Herman
Jimmy Lyons
"Hot Chocolate"
Helen Warner
16 Tinies

London

Week of Jan. 5

FINSBURY PARK
Empire
The Radio 4
The Brownie Boys
Barbette
Will Fyffe
Tom Fagan
Lily Morris

(Continued on Page 78)

Art on Installments and Trade-Ins Among Gags Whistler Didn't Know

Los Angeles, Jan. 6.

Art has been put on a paying basis by bright local painters who know their groceries as well as their canvasses. They have discovered a way of selling the wealthy retired burghers from the middle west who will do anything for art except pay cash for it.

Art is now handled on a swap instead of cash sale. To the mind of the ex-farmer or ex-merchant, art thereby becomes nearly as fascinating as horse-trading or real estate. A trade is wrangled and then the artist, or the artist's salesman, goes out and peddles the goods received for cash.

Take Anything

The artists will take almost anything in trade, providing it's resalable. Pianos, phonographs, sets of books, furniture, real estate, groceries, anything can figure on the receiving end of the switch.

System requires a second sale, but when the artists divvy the coin finally received they do better than they would have on a gallery sale with the dealer obtaining cash and keeping 30% of it.

The outside man of one such team has in the last month liquidated a suite of furniture, player piano, phonograph, library, 30 pounds of candy (a small picture sold to a candy manufacturer), two Chinese rugs and some office equipment.

Oil for Oil

Their most advantageous trade was an oil painting for some oil property. The oil on the latter was not apparent at the time of the deal, however.

These artists work in a businesslike way, installed in offices downtown rather than an arty studio. They maintain a phone girl, steno, and bookkeeping systems. They work together turning out paintings, and one manages the office while the other, the best trader, does most of the contact work.

One scheme in formation is to sell paintings on easy terms, or on a monthly rental basis. Rental of oils to doll up promoters' offices has existed for some time in Hollywood, the art being furnished by the firm supplying the office furniture.

Its development by organized artists is on the scheme of a lending library. The customer picks out paintings he thinks he likes, arranges the rental price and takes them home. When rentals amount to the picture's value, plus a credit percentage, the pictures are his.

Whistler said he mixed his paint with brains, but he didn't realize how many kinds of brains can mix with paint.

13 BOUNCERS UNLUCKY FOR OSCAR, SALESMAN

Oscar Saunders, 26, salesman, of 152 West 44th street, was held for the action of the Grand Jury by Magistrate Anthony Burke in West Side Court, when arraigned on a bad check charge.

Saunders was arrested by Detective Jos. Fitzgerald of the West 47th street station. He was accompanied by a young woman who exclaimed, "There must be something wrong," but she did not go along to the police station. Edward V. Broderick, attorney, who appeared for the Manger Hotel, complainant, stated to the Court that Saunders had passed 13 "rubber" checks on the Manger within a few days. Saunders asserted the checks were given to him for his own good checks.

Sidney Kleve, credit manager of the hotel, testified he gave cash to Saunders for the worthless instruments. Max Wieder, assistant district attorney, asked the Court to set bail at $1,000, which was done. Saunders was unable to give bail.

Month for $16 Lift

Louise Meyers, 28, of 345 West 47th street, night club hostess, was sentenced to thirty days in the workhouse by the Justices of Special Sessions. She had pleaded guilty to shoplifting.

The woman was arrested Dec. 22 for stealing a dress worth $16 from Macy's dept. store.

THINK DARING BANDIT WAS EX-PAR EMPLOYE

Detective George Ferguson of the West 47th street station, who heads a squad of sleuths investigating the New York Paramount theatre holdup and robbery of $14,000 by a lone bandit, admitted the sleuths are still without a clue.

The youthful thug timed his job to the second. Ferguson believes he may be a former discharged employee who knew the movements of the house employees. Veteran detectives are amazed at the nerve shown by the "baby bandit."

While the holdup took possibly 10 minutes, the entire theatre and building was surrounded by at least 100 bluecoats and detectives who searched the building. Another search was made the following morning, the cops believing the bandit might be hiding in the building. Second search proved as useless. Cops from West 47th street, the emergency squad from West 50th street and a score of sharp sleuths under Captain Joe Appel discovered nothing.

Not even the black mask worn by the bandit was found. He aimed a gun at Ernest Morgenstein, elevator operator, as he boarded the lift on the eighth floor. Morgenstein was told to drive to the third floor, where are located the offices of the treasurer, Ely Dreylinger. At the third floor the bandit forced Morgenstein to knock on Dreylinger's window and direct him to open the door. Dreylinger's staff had just left.

The money had been packed and ready for deposit the next morning in the bank on the ground floor of the Paramount building. The bandit hid behind Morgenstein's back as he entered the offices of Dreylinger. Once inside he covered both Morgenstein and Dreylinger. The bandit threw a large piece of brown wrapping paper and told Dreylinger to place the money in the paper. Dreylinger did. Both were warned to keep quiet. He locked the pair in the office and took the key. The bandit boarded the elevator and alighted at the eighth floor, making his escape.

Another employee heard the victims' shouts and with a passkey released them. The sleuths and bluecoats closed the entire building. None of the patrons in the midnight show were aware of the stickup.

A Bandit's Complaint

Dallas, Jan. 6.

Even the stickup racket is suffering in Texas.

"Ain't any of you guys got any coin?" bellowed a disappointed 200lb. hijacker at a recent victim. "Mac, you're the fourth guy I've held up who has'nt had any dough."

Low Holiday Biz Cuts Wholesale 'Leggers to Retail Proportions

Bootleggers in New York who failed to unload their large stocks of Christmas and New Year's cheer to their regular list of case lot buyers, and with the sales outlook currently none too bright, have been forced into the retail business.

Several of the once big operators on the liquor curb are now running speakeasies in various sections of the city in order to get their hand on ready cash. One of the leggers living in a class residential section has transformed the kitchen of his home into an informal barroom, passing out drinks to all who call.

Back bar contains a complete list of mixed drinks, highballs, brandies, ales, wines and champagnes that may be obtained. None of the visitors at this bar are charged for anything they drink, no matter how much liquor is consumed. But after everybody has taken on an edge, the host casually calls attention to the quarter slot machine back of a screen and drops a hint or two.

If that doesn't start the invited guests paying indirectly for their libations, a bird cage game is produced. Both gambling outfits figure to give the house better than 35% the best of it.

For others the speak-in-the-home sharpshooter has a miniature roulette wheel for the customers to get tangled up with. To date the operator of this spot is averaging better than a dollar a drink with the aid of his gambling devices.

Stunts in Hotel Competish

So many new hotels on Broadway, they're all thinking up new schemes for dragging in customers. All sorts of freak offers are made.

One hotel is offering a month's free rent to anyone who stays in the house a year. Probably first time such a proposition has been made by a Times Square transient hotel. Another has installed electric refrigerators in all rooms and tells guests that they can cook if they want to. Still another offer is made by a hotel which serves a free breakfast every morning.

Inaccurate Biographies

Polly Moran

By Claude Binyon

Hollywood, Jan. 6.

Polly (Bloomers) Moran, the mystery woman of pictures, was born on a sheep ranch near Decatur, Ill. When she was seven her father handed her a crook and told her to go take care of the wooltoters.

"Sing to 'em, colleen," he suggested.

"I don't know the words," said Polly.

"Hum to 'em, colleen," advised her father.

"I can't hum," said Polly.

"Anyone who can say 'hum' can hum, colleen," retorted her father, booting her out the door.

Three days later Polly returned to the house, wan and irritable. "I can't keep on humming to those sheep, pa," she complained. "It's driving me nuts."

"Fine, colleen," said her father.

So Polly walked out of the house and down the road, and nobody heard anything of her until she suddenly appeared in Keystone comedies many years later. Some say she spent those years walking around the country throwing rocks at sheep. Others say the sheep were throwing rocks at her. Still others say she fell into a barrel of sheep dip and buried herself for 20 years.

Mack Sennett gave Polly her first break as Sheriff Nell in two-reelers. Things went along great until Sennett had so many stock shots of her he decided to scrape her off the payroll in the interest of economy. This was the first known studio retrenchment, with Polly in the trench.

Vaudeville called, and Polly brayed back. She pasted up an act from old joke-book clippings and played the thing around for several years. Then vaudeville disappeared, just like Polly had done, and the mystery woman returned to Hollywood. Metro took her for features and Polly was soon sitting pretty.

Miss Moran's mansion in Beverly Hills, known as Pickfair, is one of the town's sights. Children come from miles around to shoot at the windows with air rifles.

From a herder of sheep to dictator of the film colony's etiquette was but a short step for Polly. Her phone rings daily with requests from Hollywood Notables for social advice.

"Is it okay to belch in public?" William Haines once asked her.

"Only in a water glass," answered Polly. "Then people will think it's thunder."

William Haines hung up.

Henry Kaufman, who formerly had a chain of six theatres in Detroit, is in New York talking biz with R-K-O.

Times Sq. Breadlines Play Unpaid Super Roles in New Human Drama

The newest and biggest show to be brought to Broadway is the Times Square Breadline sponsored by the New York "American" Christmas fund.

On anything but a very rainy night the breadline attracts more attention than any free show or ballyhoo that has ever been staged on the street. All the large audience that Broadway usually affords focuses itself in the Square to watch the breadline file past beneath the lights of the city's Christmas tree while the story of their woes and the charitable alleviation is broadcast over the air. This is charity and how. The breadliners are just a bunch of supers carrying the spear for somebody only they don't get paid for it.

Aliens to Square

The Times Square breadliners are people who would never hit Broadway if their charitable production was not playing there. They are guys who are dragged there from miles around; from inconvenient distances.

A breadline in almost any other place would suit them better, no doubt, but Broadway is the only place for this particular breadline. It's the locale that makes it the big show it is. Breadlines all over the city are old stuff. No one has gotten particularly interested in them as a spectacle. But if a breadline is staged in the whoopee district with proper exploitation, just look at its possibilities.

Just what the "mob" in the Times Square breadline think about it all is hard to judge. Some seem to wonder what all the shooting is about; some are decidedly inclined to view the whole thing cynically and express themselves to that effect. However, all breadlines and the instigators of breadlines are regarded bitterly by some of the people in them so this cannot go for the Times Square line alone.

After all the fellows in the line are looking for something to eat. They had to come to Times Square and join the merry-making to get it and that's that.

Up at Columbus Circle, 59th street, the same service is sending another truck to take care of the hungry. Breadline up there has, at times, almost extended across to Central Park and one night the men waiting in line weaved themselves into a gigantic dollar sign. Not as colorful as the Stanford cheering section, perhaps, but a good deal more significant.

Theatregoers coming downtown via Broadway and Eighth avenue can't miss this Columbus Circle display, and the reaction is that they enter the theatres in chastened mood because the stark reminder they've witnessed enroute. In fact, many showmen blame part of the drop in business on the psychological reaction to these bread lines which, they point out, can keep drop-in trade away. In case patrons miss the line at the Circle, there's the one in Times Square to cinch it.

E. CANTOR JESS CAN'T DUCK THAT JESSEL BOY

A "Variety sobber" tapped timidly on Eddie Cantor's dressing room door at the Palace.

"Come in," said the Cantor voice, "if you're not Georgie Jessel."

The door opened stealthily and two popping Cantor eyes peered through the crack.

"Is Jessel around?" he whispered.

Jessel not being in sight, sobbie was admitted and eased into a chair.

"That Jessel is driving me crazy," whispered Cantor without preliminary greeting. Peering suspiciously over one shoulder to determine if George had defied the fourth dimension and slipped through the walls while no one was looking, he continued:

"I really took this Palace engagement to get rid of him. He's driving me crazy. I love him, he's like my own son," interpolated Cantor, his eyes growing rounded, his tone more confidential and his face more serious, "but I simply can't get away from him. He's always breaking in new material on me. He not only keeps me up until three in the morning trying out bum gags, but phones at eight the next day to tell me his latest, usually bummer. He drags me around town looking for benefits to play."

A step sounded outside the dressing room.

"That's Jessel now," whispered Cantor, hiding under his make-up shelf and holding an admonitory finger to his lips. But it was only

(Continued on page 56)

Ray Justus Released by Special Sessions in Gun Possession Case

Ray Justus, 26, 132 West 45th street, of the vaudeville team of Ray and Skeeters, was given a suspended sentence by the Justices of Special Sessions after pleading guilty to possessing a revolver. According to Jacob Lichter, probation officer, Justus was arrested Dec. 17 after he had pleaded with the police of the 47th street station to lock him up. The cops chased Justus out of the station three times before they discovered he had a gun.

Justus told Lichter that he had been drinking in a speakeasy off Eighth avenue when someone in the place offered to sell him the revolver for $5. He thought it was a bargain and that it would be a suitable Christmas present for his father who lives at Los Vegas, N. M. He purchased the gun and continued to drink, until one of the patrons in the place jokingly told him the gun belonged to a notorious gangster and that it would go hard with him if the police learned of it.

Justus said he became frightened and decided to report that matter to the police. When he got to the station house, he claims, he forgot what he was there for, except to plead with the officers to arrest him. Deciding he was just a drunk they put him out, telling him to go home. The third time he entered the station he became abusive and one of the officers arrested him for disorderly conduct. When searched the gun was found in his belt. The charge against him was changed to that of violating the Sullivan law.

Having no previous record and believing his story, the justice decided to be lenient and placed him on probation.

According to Lichter, Justus and his wife, the other half of the team, up to three weeks ago appeared on the coast with the Harry Santry orchestra.

Creep Charge Dismissed

Richard Cherry, dance instructor of 136 West 66th street and James Ryan, ticket taker, of 404 West 48th street, both employed at the Tango Palace Dance Hall, 1589 Broadway, was acquitted in Special Sessions of maintaining a disorderly house.

The men were arrested July 21 after officers of the Third Division visited the place and, according to the complaint, witnessed indecent dancing by couples on the floor.

Shell-Shocked Vet. Picked Poke on Seeing War Film

"Your Honor, I am not a pickpocket. Nor did I attempt to pick a pocket. During the world war I was shell shocked and gassed, and since that time whenever I witness a war picture I am affected," asserted Joseph Cipriano, 34, jobless, of 1281 39th street, Brooklyn, to Magistrate Anthony Burke in West Side Court when arraigned on a charge of disorderly conduct.

Magistrate Burke found Cipriano guilty and remanded him for several days in West Side jail until an investigation was made by a probation officer. The latter submitted a good report on Cipriano. However, the Court gave the defendant 30 days in the workhouse. Report of the probation officer failed to show that Cipriano had been shell shocked.

Detective Henry White of the Pickpocket Squad arrested the defendant in the Capitol theatre. The sleuth testified he saw Cipriano raise the coat of a patron and attempt to pick the latter's pocket.

Cipriano stated that the picture, "War Nurse," has a bombardment scene. "It was just as I was in the war. I began to grope for cover," stated the defendant.

CHATTER

Broadway

Henry Spitzer in Cuba.

Tom Engler of Hollywood here.

Larry Nelmes back from Canada.

Johnnie Walker back from the coast.

Lloyd Pantages in town for couple weeks.

George Haight gripped it at home last week.

John Campbell off to Paris for a year or so.

Carlotta King going to Montreal to sing in opera.

Richard Krakeur is leaving Columbia Pictures.

Fannie Hurst off to Europe to write another novel.

Dimitri Onofrei of the Met opera preparing for vaude.

Mr. and Mrs. Herman Landon will spend the winter in Bermuda.

Only one Times Square store front busted New Year's Eve. .

Burnett Strauss heading back to Paris after two months here.

Hyman Adler had a dentist's tussle just before New Year's.

Ben Sonnenberg off to Palm Beach and Cuba for two weeks.

Webster Hall will house the Greenwich Village Ball Jan. 16.

Fannie Brice's crack about marriage is getting wide circulation.

Bert Wheeler and Bobby Woolsey are in town on a five-day visit.

Con Conrad to the Coast with Jack Robbins in search of laughs.

Under average number of Detroiters in town for this year's auto show.

Charlie Morrison grabbed an all-of-a-sudden train to Florida early New Year's morning.

Plenty of grippe last week. Aaron Singer, p. a., and Harry Brandt got it.

Hal Salzman, p. a., goes on the air Fridays, beginning Jan. 9, on WGBS.

Rudy Vallee purchased 365 acres on the shore of Kezar Lake at Lovell, Me.

Oscar Strauss paid $50 for a caricature of Jeritza at a charity auction.

Rita Renau leaving Belle Livingstone's for the Roman Pools, Miami Beach.

Ada Humbert, for years at the Packard agency, going to trip it around the world shortly.

Bernard Simon now p. a. for Bela Blau's productions, in addition to MacGowan and Reed work.

Harry Sweetwood, who operates the Hotel Harding, will change the name of his hostelry to the Alba.

Al Rauh, formerly Briscoe and Rauh, vauders, is now stage mgr. of the Jimmy Elliott show, "Hobos."

Phil Charig back from London, where he wrote the score for "Stand Up and Sing," Jack Buchanan's next.

Fritzi Jacoby, just married, has left the music publishing business flat and gone strictly pots and pans.

Joel Hilman, owner of the Breakers, Atlantic City, and the George V, Paris, back to Paris after a month.

Gilbert Miller off to Washington to see his new play installed. He sails for Europe the day after it starts in N. Y.

Newest night place called the New Yorker ,with Dan Healy m. c., and Nate Leipzig the feature. Bill Duffy operating.

Mabel Jaffe's, J. J. McCarthy's sec'y, pocketbook rifled by a couple of visitors at the Fox office. They got $19, but muffed $20.

Fred Herendeen has a New York office, Chicago home ,and spends most of his time on the train between the two cities.

Lon Mooney, formerly with Forster and lately Red Staring it, goes with the Abe Olman Music Co. as general manager after.

Dave Gould, producing the dance numbers for the Ted Healy show, has a racketeer dance called "Putting Them on the Spot."

Photographer's studio sent out orders for $10 hats to male p. a.'s at Christmas. Bottles of liquor to the femme press agents.

Theo. A. Metz, 84 and the composer of the old pop song, "Hot Time in the Old Town Tonight," is still around and very active.

Sam Roberts and Max Richards, of R-K-O, and Billy Diamond and Morris Silver, of Publix, are four Chi muggs in New York this week.

"Doc" Michel received about $300 worth of New Year's day phone calls from Ada May in London, and Seymour Felix and Hazel Sperling in Hollywood.

Gerson's, in the Somerset, has organized a Cockomania club. Harry Ames (nee Abraham), Marie Hartman, Billy Hibbett, the Cookies and about 20 others belong. Dime a day dues.

Abe Frankle received a chewed up rubber doll from Maddox and Clark for a Christmas present. The act's mascot chewed up the doll and Abe got it for a present because he's the dog's god-father.

Irving Yates, the act producer, became a bit shell shocked from listening to tap dancers try out in a rehearsal hall the other day, so he went home early. Before he had both arms out of his overcoat, Mrs. Yates announced she'd decided to take up tap dancing to reduce.

Loop

Myer Marx Looping again.

Sam Herman once more a vaude impresario.

Doris Arden feels very Chicago. Got held up.

Dave Levin trouping about the state on biz.

Tom Mix is now making Chi his headquarters.

Arc Herzoff now p. a. for Warner's Orpheum.

Helen Kurniker weeps at sad and sentimental dramas.

Sammy Tishman had his chawers repaired while in town.

Louise Prussing, in "Berkeley Square," is local society gal.

Herman Schoenstadt and his flock to Hollywood Beach, Fla.

Bob Gillen, contact man for Hanff-Metzger looking over local field.

Paul Whitman transferred from the New York musicians' union to Chi.

Ted Morris, Publix-P & K front-of-the-house-director, owns a silk plug.

Bill Elson gets a brace of wild ducks weekly from a downstate admirer.

Carter DeHaven, Jr., who had his appendix jerked, claims he never misses it.

Mrs. George Brown back after a Christmas trip to the home town, Kane, Pa.

Bill Naylor, head man with Commander Byrd, to Canada for the New Year.

Sam Roberts spending a couple of weeks in New York digging around for material.

Max Laudau's ribs, tossed around slightly in a taxi bump, as good as new already.

Al Sobler developing the science of theatre operation based upon past performances.

Boys who paraded east last week: Morris Silver, Billy Diamond, Sam Roberts, Miles Ingalls.

James Petrillo, head of the musicians,' union has had sound proof doors stuck on his private office.

Iroquois Memorial association last week commemorated the 27th anniversary of the Iroquois theatre fire.

Bert Wheeler and Robert Woolsey in town New Year's for a couple of in-person bows at the State-Lake and to feed hungry chatterers their first 1931 free spread.

Havana

Race track opened to plenty gee-gees but no long rolls.

Fausto, pioneer bar house, closed very much in the red.

Mistress of ceremonies in cabaret here engaged in fist-fight with orchestra leader. Results: bruised noses.

Julio Gaunaurd and Ramon Arroyo, editors of the humorous weekly, "Karikato," released after seven days in prison.

Alejandrina Capote, 17, shot accidentally by her husband, Julio Martin, during exhibition in the New York Circus here. They have a sharpshooting act.

Orlando's orchestra furnishing notes for the new National hotel guests. Orch is 50-50 native and American musicians. Second in charge of the combo is Louis Fishera.

Metro held a "laugh week" at the Campoamor with a bill made up of Laurel and Hardy in "Murder Case" and Charlie Chase, all in Spanish. The comedies are very much liked here.

Sevilla-Biltmore hotel offering Harrison and Fisher, ballroom dancers; Walter Kolomoku Hawaiians in songs; Dolores Eddie and Douglass, dancers, and the Palau Brothers orchestra.

National hotel bringing host of literati ladies and gents for official opening, party arriving on the "Corinthia." Among them, Kent Cooper of A. P., Fannie Hurst, Bob Davis of New York "Sun" and many others.

Universal pictures now recuperating with "King of Jazz" and "All Quiet on Western Front" and actually holding with "The Cat Creeps," Spanish version being "La Voz del Muerto," by Antonio Moreno and Lupita Tovar.

New disorders, mainly by university and high school students, forced President Machado to declare martial law. Everything quiet again except for small bombs placed in different parts of the city, causing more noise than damage.

Tokio Club opened Dec. 23. Originally scheduled for Friday opening, it was postponed because one of the partners who the other two were trying to edge out walked in and took everything, from tablecloths to hangings. It was all in his name.

Marion Ferrar back again at his post as manager of Encanto, Par's deluxer, and injecting new life putting flesh on stage. This wired house had the Castro Brothers orchestra for three weeks, and now Don Azpiazu is furnishing the act he presented in New York.

"Diario De La Marina," Havana's oldest newspaper (founded 1832) and one very conservative in its political views and articles, was closed by presidential decree. Period indef. Technical editor Aldo Baroni, Italian by birth and Cuban by citizenship, is confined in Cabanas fortress.

Hollywood

Will Aubrey hopes to stay.

Enrico Caruso, Jr., here, not singing. Just looking.

Some college boy kidnapped KMPC's mascot porker New Year's eve and left it at KNX.

B. B. B., the cellar maestro, and his pianist, Leonard Stevens, headed towards Indian Springs Monday for their first vacation in four years.

Jack Gilbert has been identified as the generous gent who sent Marion Davies a truckload of roses as a Christmas gift.

Miami

Elizabeth Arden here.

Nick Blair is vacationing.

Paul M. Beacon with his bride.

Boca Raton Club opened Jan. 3.

Bradley's at Palm Beach is open.

Tom Thorp and Dos Cassidy here.

Bud Fisher blew in New Year's day.

Chamberlin and Himes vacationing.

Jack Farrell, New York sports writer, arrived.

F. M. Swasey, Hearst exec, will stay all season.

Charlie Herrick, of the New York bar, Paris is here.

Hymie Biller taking a sun bath every day on the beach.

Biscayne Plaza theatre, Miami Beach, opens next week.

Andre Tiloff orchestra opens at the Surf Club this week.

Fleetwood Hotel opened Jan. 1. Ben Johnson orchestra engaged.

Jimmie Hodges just blew in from Hollywood. Will remain all winter.

Stanley Mantell's (Atlantic City) orchestra is at the Beverly Terrace.

C. V. (Sonny) Whitney arrived in his private car. His horses will race here.

Don Blanding, artist and writer, gave a tea-talk before the Woman's City Club.

Arnold Volpe will again conduct the University of Miami Symphony Orchestra.

Mary Chadbourne first woman aviatrix to arrive for the All-American air meet.

C. L. Mercadante and orchestra and Jo Astoria and his band current at the Blackstone.

William B. Leeds arrived from Havana via plane and left immediately for New York.

Community Theatre, Miami Beach, opened with "Hook, Line and Sinker" to big business.

Roman Pools Casino formally opened New Year's Eve. Jerry Johnson and band for tunes.

Sammy Cohen m. c'ing at the Floridian. Others there include Doris Roche and Gertrude Ardel.

Ben Glaser, Gus Lazarro and Eddie Thomas entertaining the mob at the Patio LaMaze. Meyer Davis band.

Twenty four J'ai L'ai players arrived recently from Cuba to participate in the opening of the Biscayne Fronton.

Adolf Fassnacht, director of one of the Passion Play companies in Germany, here with Mrs. Fassnacht for a short vacation.

Biscayne Dog track opened Christmas night and has been playing to big crowds nightly at four bits top. Mutuel machines.

Puddy Whalen's Opera Club opened Dec. 30, to capacity. Pete Peterson and band furnished the music. Kathleen Sullivan director of show.

Edna May Sullivan, Belle Burns, Helen Long and Kathryn Mixon, winners of Fox Theatres popularity contest in Greater New York, arrived for a week's stay.

Don Lanning opened Christmas Eve at the Coral Gables Country Club. Wellington Sisters, Jerry Dixon and Faye and Betty Dammattia complete the show.

Arabian Nights, hot spot out near the race track, opened New Year's. Foor show consists of Billy Reilly, Montrose and Pearl, Billy Star, Jean La Rue, June Marcy and others.

Villa Venice opened New Year's Eve. Ray Davis, Rodin Dancers, Steele Sisters, Madam Blanco, Keno and Matio, Olga Riska, Betty Hea' and Cookie Siddel and chorus of twelve in the show.

"Mike" Fritzel took over the Hollywood Country Club and opened Dec. 27, Charlie Strait orchestra, Earl Ricard, Reynolds Sisters, Gladys De Fore, Jean LaMarr, Anita LaPierre and chorus in the floor show.

Managers of the various brokerage offices here are having a hard time to while away the hours and the greater part of the day is spent kidding and wise cracking between New York, Palm Beach and way stations via the Teletype. Some of the stuff is amusing.

Edward Wingerter and Joseph Jones, Jersey youths who flew here in short hops from New York recently in a small two cylinder plane hopped off for Bimini, to continue their flight to South America. Local aviation authorities tried unsuccessfully to stop the flight.

The Mayor' Frolic for the benefit of the Empty Christmas Stocking Fund was the biggest sell-out since Miami forced Ringling Bros. Circus to repeat its performance several years ago. A football autographed by Knute Rockne and the entire Notre Dame Football squad brought $825.

All the night spots did capacity business New Year's Eve and there were quite a few wine buyers out which brought smiles to the faces of the proprietors. It was a dismal rainy night but that fact did not seem to dampen the ardor or spirit of the crowds which was going great guns until early morning. The Roman Pools Casino probably had the biggest crowd of any spot, over 500 being jammed in, more turned away.

Palm Beach Playhouse, an intimate theatre sponsored by Muriel McCormick of Chicago, is about completed and will give its premier performance Jan. 12. A season of 10 weeks is planned, with one play a week in six performances, Saturday matinee, no presentations on Sunday or Monday. Theatre seats 299 and prices will range from $1 to $5. "Mr. Pim Passes By" will be the first play, followed by "The Young Idea," "Enter Madame" "Outward Bound" and others to be selected.

Paris

Camile Wyn's "Miami" not so hot.

Barbara La May learning a French word a day.

Hasoutra raving about the raves she got in America.

Sadie Jackson back from Berlin and off to Budapest.

Josephine Baker tore up Nina May McKinney's card.

Nita Naldi dropping in late at the Gordon Pollock's party.

Sophie Tucker about to make her bow here at the Empire.

Both Thelmas, Edwards and Lee, living at the Ambassadors.

The Chauncy Olcotts spending their winter at Monte Carlo.

Florence Starr out of the Casino—getting homesick for Broadway.

Balieff's new Chauve Souris to be one of the first January attractions.

John Pollock's "Vulture" to be the first English play shown in Monte Carlo.

Georgie Hale going to St. Moritz, whilst the Cole Porters are for the Riviera.

Walter Huston back from England for New Year's party at the Barbizon.

Michael Farmer tossing roses and silver cups with gay abandon at the Casanova.

Sammy Richardson borrowed from Florence's for the Lady Mendl dinner party at the Ritz.

Rex Ingram waiting for George Carpentier to sign a contract before he begins his next picture.

Florence's, then Bricktop's, then Monseigneur's taking honors for the chic crowds in Paris night life.

Bricktop has just announced her engagement to the saxophone player in her orchestra. Tie-up soon.

Dinah, real name Madge Cofie, singing with her hands as much as with her lips at the Music Box.

What Rex Ingram had to say to Bob Kane when "Sea Gods" was struck off the production schedule.

J. Carlo Bavetta walking four flights after the Fox office elevator was put out of action by a small fire.

Billy and Dolly have two additions in their family—a son and a husband. First is Billy's, second is Dolly's.

Thelma Lee getting a brightly colored knitted union suit with lace edges for a very sarcastic Christmas present.

Lois Hutton and Helene Vanel doing their annual turn at the Empire after closing their art theatre near Cannes.

Gordon Pollock about to do a tie-up with Bob Kane at Paramount as chief cameraman on the next picture.

DeBell, of DeBell and Lee, handing a French gendarme some American sass and paying fine for the privilege.

Jack Forrester visiting Switzerland. Says he expects a theatre to be built round him, but doesn't say by whom.

Alvarez, the dancer, taking Jack Martin's place in the Stone and Vernon team with only two previous rehearsals.

Irwin Marks postponing his intended trip to Saint Moritz and having his Xmas dinner at the Chinese Restaurant.

Saint Granier out of the show for days with the flu, back the third.

What Pierre Meyer thinks of Josephine Baker.

Mrs. Irwin Walsh, formerly Margaret Quinby, visiting studios near Paris during the day and nite eateries in the evening.

Harry's Bar gave out cocktail shakers this year, instead of the old fountain pens and cigarette lighters. They're Harry's own invention.

"Puttin' on the Ritz," with no talking and French sub-titles, finally braving the boulevards. Renamed "Vertige"—French word meaning "dizziness."

Aileen Barry, a pretty English brunette formerly with the Max Rivers girls, kicking her way well ahead in "Miami," local title for "Follow Thru'."

American Legion had a raffle at Harry's Bar of a live pig and goose. They were the only two that could walk properly by dawn. Goose refused even a glass of champagne.

Nina Mae McKinney, starring in Metro's "Hallelujah," currently in Paris. She says she hopes to stay here and act in a show in the spring. In the meantime, she is for the Riviera and Germany.

London

Record fogs current.

Elsa Lanchester got another talker role.

Welsh Miners now singing in cabaret.

Harry Rowson getting back into Wardour Street.

Most of the studios shut down through holidays.

Leslie Miscott directs pictures with a stop-watch.

Gordon Beckles, now a film critic, and smokes cigars.

Bill Thornton worrying about his Sunday opening writs.

New Fleet Street trade paper, "World's Press News."

There's now a night place at Aldgate, east end of the city.

Baird, the Television man, signs autographs in restaurants.

Horace Williams now takes fodder with the best film directors.

Pat and Laura Mannock ran off the town's niftiest Xmas card.

Phil Hyams praises his mother's bankroll in his public speeches.

Sir Alfred Butt giving Xmas presents to the Drury Lane chorines.

Edwin Greenwood, onetime director, now writing adaptations.

Sam Eckman flinging evening press shows, which the critics don't like.

O'Gorman Brothers get a break along Broadway sometime next year.

Thomas Pentley still dickering with the treatment of "Keepers of Youth."

Joe Greenbaum never saw a London fog before. Special mixture arranged.

Horace Judge reappears in Xmas greetings every year. Otherwise out of the trade.

Cinema business lost thousands through the fog, which broke all sorts of records.

Pop's is the latest club to try and brighten Sunday. They all give up sooner or later.

Mistletoe the only thing exhibs could think of to make their vestibules look seasonal.

Gaumont try out their talkers in Kentish Town to judge how they'd go in the West End.

George Pugh now in "On the Spot," replacing Pen Welden, who has gone over to "Smoky Cell."

Millard Webb and Bill Gell still eating out of the same plate but can't agree about a talker story.

There's only one cinema left in the West End which hasn't been sued for opening on Sunday—the Plaza.

Attempt being made here to stop people giving radio sets, free houses, phoney autos and things away with cigarette packets.

Pat O'Connor thinks the "Straight from Paris" angle will be the best for publicising the Paramount variety shows in their new theatres.

C. Meade Howard Hughes' "Hell's Angels" representative, getting invited to official functions patronized by the King and attended by princes.

Pittsburgh

Madelyn Ward off to join a flash act.

Billie Mays, once of Roye and Maye, around.

Jack White, m. c.'ing at Eddie Klein's Plaza.

Harry Marks now supervisor for Warner deluxe houses.

Don Bestor's KDKA band into the Stanley for a week.

Dick Powell missed a broadcast because of a bad throat. Okay now.

Penn had a giant birthday cake in lobby last week for Ted Claire, m. c.

Owen Davis in town looking over son, Donald's, new one, "Made in Hollywood."

Lenita Lane, new leading lady for Sharp stock, local gal. Graduated from Duquesne U.

Benny Drob, prop man at Stanley, refuses all tips and asks the acts only for their photographs.

Arnold Stoltz, p. a., one of the few in the fraternity able to sport a coonskin coat this season.

Nite club acts got some extra dough last week doubling into midnight shows at the film houses.

Dick Liebert burning because one of the reviewers called Penn organist's blonde wavy locks "marcelled."

Dolly Kay headlining at Joe Hiller's "Showboat," which is getting to be a rendezvous for performers.

Wife of Bob Fiske, stock favorite here, is Catherine Maison. Her mother was Maurice Costello's leading lady back in his matinee idol days.

Local gal, Helen Chickering, who studied opera abroad for years, clicked at Enright. Just wanted a chance, she said, and refused a salary, so management made her a nice present.

Variety Club, which usually shoots the works, throwing annual dinner at William Penn January 18. Walter Winchell's slated to speak. He disappointed the boys last year so his pal Hellinger came on.

Buffalo

WPEN, new Buffalo "News" station, now tied up with the red network.

Opening week of new presentation policy at Great lakes to big business.

Gus Fay, one time burlesque player now firing a boiler in a local public school.

Marian DeForest, journalist and playwriter, back on the job after a long illness.

Palais Royal served 1,700 dinners to unemployed Christmas Day with plenty free publicity.

Irv Fox, proprietor of the "Spider Web," getting spliced from Claire Downs Fox, the radio girl.

Bernie McOwen appearing in his own opus "Blue Ghost" at Teck currently is former local boy.

Newly incorporated state motion picture operators advertising in local dailies for girls to become picture operators.

Business bang-up at New Year's Eve midnight performances at local downtown theatres. Night club takings under par.

"Town Crier," identity unknown, riping up the local police administration and everything in sight, over station WEBR.

Local musicians' association to stage series of concerts at Elmwood Music Hall Sundays, beginning Jan. 11, to aid unemployed.

Katherine Cornell will show "Barretts of Wimpole Street" to the home folks during week of Feb. 2, after opening in Cleveland. Production due for New York Feb. 9.

Westport

Another deserter is Arthur Somers Roche.

Spencer Tracey boards at Silvermine Tavern.

Hy Daab's place at Compo is cold and dreary looking.

Barry Connors has closed his house and is on the coast.

The Nugents are expected to return to Harbor View beach next summer.

Walter Hampden heads the list of directors for the snooty Saugatuck Shores Club.

Dorothy Gish has given up her shorefront house, but is looking for a place back in the country.

Mary Gibbs Spooner, matriarch of the famous stage family, is alone at the old Spooner homestead.

William Almon Wolff has sold his French style farm house to Richard Connell, the short story writer.

Zelda Sears' property is on the market, as is also that of Edmund Breese, permanently in Hollywood.

Greek Evans is making improvements to his estate, the largest and most elaborate of the theatrical colony.

Anne Sutherland has possession of her West Norwalk home again. It was leased to Mary Mellish, singer.

Ted Healy, Eddie Moran and a few hundred others of his followers have been at the Healy menage in Noroton.

Mr. and Mrs. Mario Chamlee, opera singers, entertained for Greek Evans and his wife, Henrietta Wakefield.

Philip Dunning was back for a few days from the Coast, but didn't open his homestead, which is a picturesque log cabin.

Suzanne and Prudence Browne have returned from a visit with their father, Porter Emerson Browne, in California.

Eva LeGallienne has a new horse and has taken title to her Westport farm. Her father, Richard LeGallienne, has left for Europe.

George A. Wright, Jr., commutes nightly to New York to manage John Golden's "That Gratitude." His father has returned to the stage.

Jay Hyde Barnum, the artist, tossed off a party at his Silvermine home for Adele Klaer, Roy Gordon, Frederick Burton and Kathleen Comegys.

Lita Grey Chaplin and Georges Carpentier present for Walter Lissberger's party. Grace Hayes also there, as were Marcheta Nicholl, Ann Greenway and Louis Alter.

Grant Mills has purchased the home of the late Mercita Esmond, actress, on Silvermine River. Mills and his wife, Violet Heming, formerly had a home in Stamford.

Mrs. Bert Leston Taylor, widow of B. L. T. of the Chicago "Tribune" and mother-in-law of Paul Gallico, entertained in honor of Johnny Gruelle, artist and lyricist.

Humphrey Doulens, local Variety representative, gave a successful concert with Mario Chamlee, Henriette Wakefield, Ruth Miller and Greek Evans at the Empress, Norwalk.

Many show people out here for the winter at their estates, shacks, camps or villas. Never so many for so long. Food is cheap and there's plenty of wood for fuel. New Year's brought a round of activities for the actors of Norwalk and Westport.

Others keeping their houses open for the winter are Mrs. E. Foster Comegys, mother of Claiborne Foster; Ira Hards, Mrs. Leo Marsh, J. R. Bray, Marion Telva, Felix Krembs, Allan Dinehart, Helen Lowell, although still touring with "It's a Wise Child"; Roy Atwell, Camilla Crume, Mrs. Robert Halliday and Moffat Johnston.

Montreal

Minnies all on rocks.

Harry Haufman lobbying for operators at Quebec.

Lou Tellegan and French company at Gayety quit Dec. 24.

"Love Thieves" gone but not forgotten. Corona Hotel suing Equity for week's bills.

Censors started out with a new chairman by condemning nine of 10 pictures submitted.

Howard Conover hoping Imperial will recover with two first runs on bill Saturday (3) weekly.

Two first runs and 13 neighbs, operated by two independent companies here, reported to be in the market.

Jimmie Adams' brainstorm "Meeting of the Nut Club," every Friday night at Loew's, hitting. Stunt is worked with week's vaude acts.

Joe Lighstone figuring on $40,000 for 16 days of "Hell's Angels." Will be record for Princess at 60c top. Grossed $25,000 in first seven days.

Famous Players working for modification Children's Act, enabling minors to go to flickers with parents. Provincial elections this year may help.

Local university going legit by leasing Moyse Hall, seating 500 to Montreal Repertory Theatre, Inc. Latter putting on "R. U. R." at $2 Jan. 7-10.

Van Roberts interviewed a Hungarian Count at Samovar New Year's Eve. Count got excited and forgot his accent. Revealed as McGill student earning his way through college.

Syracuse

Victor W. Frank, of Loew's State, holds a Syracuse record; he's the only assistant manager of a local major house to last through 1930.

Franz Westfall, who opened the Strand here for Warners and who later was followed by Leo Rosen, has stepped up the Warners ladder; new berth is district manager in Wisconsin.

Ruth Voigt, 18-year-old Syracuse girl and student in College of Fine Arts, Syracuse University, won the local Joseph Regan voice contest at Keith's.

James P. Coogan, accompanied by his daughter and grandson, has departed coastward to see his favorite actor, Jackie Coogan. There'll be a Coogan family reunion in Hollywood.

Helen Munger, vaude harpist and stock actress, has called off her professional career for domesticity. On New Year's Eve, she was married at the family farm home, near Phoenix, to Glenn Spencer, boyhood sweetheart.

William Danforth, veteran Gilbertian comedian, his wife and son came to the old home town for the holidays, and were guests of Mrs. J. Donald Munro, the Danforths' daughter. The comedian told reporters that a revival of interest in opera, operetta and musical comedy was just around the corner.

Halbert W. Brown, Syracuse stock actor and director, who has been seriously ill from pneumonia in the Lenox Hill hospital, New York, will be discharged some time during the week. He will recuperate at the home of relatives in Buffalo before returning here.

Detroit

So many benefits the Mayor is getting himself a bicycle.

Billy Knight of Harms in town after three months out on the road.

Regent theatre, silent for some years, trying out a tab show. Bert Smith's Revue of 40 opening.

Permanent line from the Fox theatre going to the Fox house in St. Louis for 16 weeks, then return.

Eddie Weisfeldt fell off a platform backstage at the Michigan and is carrying his leg around in a sling.

Across the river spots advertising locally for night biz. With beer over there getting good play from locals.

Publix season passes sent out with an enclosed card wishing season's greetings, etc. Only 96 passes this season against 200 last year.

Charlie Coddle left the Publix Riviera and went dark indef at the Regal, Chi. Succeeded at Riviera by Cliff Giessman, formerly of the Marbro, Chi.

All German talker playing the Madison theatre, first time a foreign picture with foreign talk to play downtown. Lyndon Young handling special publicity on it.

Razzing The Home Town

(A series of stories on the inside show end of key cities, without giving the cities any the best of it.)

BROOKLYN

By Jo Abramson

Brooklyn, N. Y., Jan. 2.

Step closer folks and look this strange hamlet over. Botanists and horticulturists might label this place a hotframe for geniuses. Here they are born and here they come back to die. This is Brooklyn, New York.

Yes, madam, one of the five boroughs belonging to New York and what is more, the biggest borough of the lot with a bragging population of 2,596,154, more homes, more pictures, loads of legit houses. Brooklyn, the home of the Baseball Dodgers, and housing the worst bunch of vicious rooters in the works. Coney Island, Brighton Beach, Sea Gate, Bushwick, Greenpoint, Williamsburg, Bay Ridge, Borough Park, Park Slope, Flatbush, Gravesend, Brooklyn Heights, etc., all go to make up this proud, stuck-up town of Prooklyn.

Brooklyn's got a bluebook. It's got society. It's got gangsters and hard-boiled politicians. It's got four dailies—Brooklyn "Eagle," mightiest of them all, "Standard Union," "Times" and "Citizen."

Walt Whitman printed his "Leaves of Grass" down here. Walt, when he didn't want to work, went fishing down Fulton street. Walt was editor of the "Eagle" and one of these days he'll get a statue of himself erected in Prospect Park. He's in the Hall of Fame, you know. One newspaper fellow wants a ferryboat named after the bard. What about George Washington? What is recorded in history as the Battle of Long Island should really be called the Battle of Brooklyn. Brooklyn's got a heritage. It's the possessor of a family tree with plenty of saps hanging on it. Think of it—streets in this burg called Pineapple street, Cranberry street, Orange street, etc!

The film industry got its start here. Hollywood should be Brooklyn. William Fox fooled around here for quite a while in a dingy nickelodeon on Broadway in Williamsburg. Place is a hat shop now. The old Brooklyn "Eagle" was the first sheet to recognize the moving picture back in '96 when the Vitascope was shown at Edison's laboratory the Eagle opined: "Of course it is only an enlarged kinetoscope, the adaption of a toy to the requirements of actual life, but that is just what was done with the telephone. Once that was a curious toy, now with it you can talk with a man in Chicago and recognize the tone of his voice. It will not be safe to decry the possibilities of the now living panorama. Edison is a mighty ingenious fellow—and electricity in its application to the arts in "IN ITS INFANCY" (our upper case letters.)

Brooklynites go to pictures five nights a week, some weeks, may be. Most of the fans read what Martin Dickstein has to say in the "Eagle" about the pictures. They trust him, for what he says is invariably the truth. Then we've got Arthur Pollock on the "Eagle." He's the legit drama gazer. "Variety," a theatrical publication, has heard of him, perhaps? He once won that sheet's highest box score for guessing the hits on Broadway for a whole season. And he's still hitting the nail on the head everytime he sits on the aisle. Rowland Field, Brooklyn "Times" drama critic, used to be society editor once upon a time. He wears a cane at openings.

Born in Brooklyn

Flatbush has got It in this burg. Still can't get over that so many gals born in this neighborhood made good out on the coast. Clara Bow was ushered into this world here and ran around in rags. Went to Girls H. S. and hated by all the other gals in school. Won a beauty contest, played with all the boys. The three Talmadge sisters went to Erasmus High School. They lived on Ocean avenue, nifty, good-looking street. Erasmus is sort of high-falutin'. Norma, Constance and Natalie—they've probably forgotten there's such a place as Brooklyn.

What about Marion Davies, who was born here in 1900, and went to a convent for her education? Well, what about her? Viola Dana, green-eyed and her sister, Shirley Mason, two Brooklyn gals who once got somewhere in pictures. The big serial man, Joe Bonomo, of Coney Island, used to thrill the kids when he made those serials for Universal. Bonomo's family makes all the confectionery at the island, kandy kisses, popcorn and ice-cream and worth plenty of dough. Joe broke into the films thru a "perfect man" contest conducted by one of the tabloids.

Another guy who made good was Gus Edwards, born here years ago and still going strong. Sam Coslow, composer, went to Erasmus and Hallam Cooley first saw the sunshine here as did Eddie Buzzell.

Hold on a minute, for Irving Grant Thalberg, Brooklyn product. That Helen Twelvetrees, of legit and screen fame, went to the Brooklyn Seminary and became quite a junior leager, society sorta.

Peggy Wood from Brooklyn

What about Peggy Wood, who is now writing her memoirs and telling the world what George Bernard Shaw said to her? She hails from Brooklyn and is married to Johnny Weaver, once literary editor of the Brooklyn "Eagle." Johnny lived on Brooklyn Heights, but courted Peggy at the Algonquin in Manhattan. Peggy even wrote "Variety" a letter saying she was born in Brooklyn and not in Pittsburgh as some seem to think. Like all women, Peggy didn't give the date of her birth in her letter to this rag.

Little Natalie Crane, wonder kid poet, credited with a half dozen books of verse and a couple of novels, lives down on the Heights and still keeps plugging away at her typewriter. Nunnally Johnson, who wrote the preface for her first book "The Janitor's Boy" and roving reporter on the "Eagle" once, is now associated with the "Saturday Evening Post" writing those funny yarns of his. Now that Johnson's made good he's out on Great Neck with all the big shots.

Nine years ago Sonny Joe Yule was born to proud parents. Sonny is now Mickey McGuire of the kid pictures. Alice Lake was created here, so was Anita Stewart. Anita Page is a local product, real name being Anita Pomares.

That United Artists' press agent, Warren Nolan, has blue eyes and lives here. Another titan, David Sarnoff, president of the Radio Corp. of America, is a graduate of

(Continued on page 58)

Those Two Boys

By Joe Laurie, Jr.

"Hello Frankie. Whatcher doing?"

"I'm kinda carryin' the torch, Ernie. Doin' an act with the wife up to a month ago, but we couldn't seem to get anywheres with it. I asks my agent what the low down was...and he gave it to me. The guys up in the bookin office sez that the wife is passy. They want youth Vaudeville is different and if I would get myself another girl they'd get me a showin and take a peek.

"Well, Ernie. Can you imagine how I felt? I'm trying to figure how I can spring it on the wife without starting arguments. Pretty tough to tell a woman that she's too old. Well, I walks around to Harry's and wash down a couplea ryes, and I'm trying to think how I can ease it on the wife.

"After all, Ernie, the idea is to work and I can't battle the office. I gets home and tells it to the bride. Ernie, I never seen a look on anybody's face like I did on her's. She just gives me one look and busts out cryin. Then she says, 'You sure you didn't tell the agent to say that? You sure it isn't you that's tryin to get rid of me? Tell me, Frankie, have you gotta another blonde. It's you that's tired of me, and all that kinda stuff. Well, she had me cryin and denyin. You know, Aggie and me have been together for years. She's a great performer and she's been a prince to me. Of course she has a temper but she gets over it in a coupla days.

Finding a Gal

"We talked it all over and she finally sez, 'Alright, Frankie, go ahead and do anything you wanna do.' But when she sez it I can see she hasn't got her heart in it. But I gotta work so I walks around all the publishin houses looking for a girl. And Ernie I saw plenty of clucks. If they could gargle a song they couldn't gab, and if they could gab they couldn't sing and if they could do a dance routine they couldn't talk or sing, and they all call themselves performers. Say, my Aggie forgot more than any of them gals ever knew.

"But I meet a beautiful blonde that I knew in a girl act. Her name's Swanson, a swell lookin Swede and a nice kid. She sings, dances, and can talk. It looked like luck was with me. Then I remembered that when she was on the bill with us I kinda flirted with her. Nothin wrong, see, just kinda flirted for future references. She was just a kid, but you know they grow up and its nice to know 'em. But Aggie kinda felt I was makin a play, didn't exactly catch me at it, but you know a woman's institution. And Aggie accused me of it. I denied it, but she wouldn't let me outa her sight the rest of the week. She'd pop up unexpectedly. When I thought she was washing her hair I'd wander down to the stage and kinda look around for the kid. When I'd look around, there was Aggie making out she was lookin at the time sheet. I got hep that she was just stallin.

"Anyway, I never did see that kid again until the other day. Figured I can't go to Aggie and tell her that I'm going to do an act with this gal, 'cause Aggie would burn and think plenty of things. So I call it off.

"Can you imagine breakin up a combination that maybe woulda been one of the greatest acts in show business? But what's the use, sez I, Aggie has gone through enough; gee she's aged 20 years since she quit; so that's how I stand Ernie. What're you doing?"

The Same Boat

"Frankie, I'm in about the same boat. No wife trouble 'cause I aint hitched. I'm too smart for 'em, but I aint got an act either. Been with a unit and you know how it is in them units. They just want four hot minutes, just give your all and fast. The unit closed and I wanna go into vaudeville, but I gotta get about eight more minutes and I can't get anyone to write for me. So I don't know what I'm gonna do. And the bankroll is getting so I carry it in the change pocket. Say, maybe I can do an act with that Swede girl. Got her phone number?"

"Yeh, I think I have it some place, but I forgot to tell you. She wantsa stay in New York. Takin voice and I think she's gotta old guy payin for 'em. Don't think they're going together, but she does everything he tells her too. He's investing her money or somethin' and she sez she don wanna hurt him. Anyway, I know how you work and I don't think you two would do a good act together."

"But you give me an idea. Why can't you and me do an act? Gee, Aggie wouldn't care so much if I did an act with a feller. Then it would be strictly business. What do you say, Ernie?"

"Okay with me, Frankie. We can go to a couple of shows and get enough gags to break in with and we can adlib enough junk to pad it out. I gotta book in my trunk with a million bits and gags. I think we oughta make a good combination."

"Shake, then. Fifty fifty. Let's toss who's name is first in the billin. I win. It's 'Frank and Earnest—Those Two Boys. Rib Ticklers to His Highness, the American Public.' Boy, that' some classy billing. Let's walk over to Harry's and put a wet seal on the contract. Okay partner."

ASSORTED HEAVIES CLUTTER THE GARDEN

By JACK PULASKI

For the second successive Friday the Garden presented a mediocre show and attendance dropped still lower. It recalled some of the sour cards when the arena was at Madison Square. Despite the fact there were three knock-outs among the assorted heavyweights on hand, the boys figured they were just using up an evening. But 5,000 in the house this time.

A hard-hitting spig named Osa was to have appeared, but they subbed with Jack Renault as opponent for Pierre Charles of Belgium and points over there. Charles is no wonder and Renault is one of the best trial horses, only the fans didn't care about seeing trial horses. Jack remained upright throughout—never was a horizontal fighter, no matter his record.

The Cannuck started as though he was going to give Charles a lusty pasting. There were times when Jack took it on the map, too, but he rarely broke ground. Pierre's left sid. turned scarlet before the end and he seemed as tired as Renault. They gave the decision to Charles. It looked like a draw.

Semi-final lasted less than three rounds. Ralph Ficuccello knocked down Johnny Grosso three times in that round, the referee stopping it. Ficuccello is a hard-hitting guy, but Osa nailed him a couple of weeks ago and damaged his record somewhat. Grosso himself is a pretty tough boy, but Ficuccello hit too hard.

Because of that bout's brevity they put on an emergency match between two heavy eggs introduced as "two Hibernians from New England." Jack Dudley and Owney Flynn were the men. Latter is young and has an athlete's physique. Dudley was fat, but he smacked a right hand to Flynn's solar plexus in the first round and that was that. Ernest Guhring, a German, managed to get a draw with Addison Warren, although the foreigner was bowled over twice.

Jack Dempsey was a spectator. Fans worked up more excitement in calling for him to take a bow in the ring than anything else during the evening. Of course Jack accommodated.

No Evidence

Ernest Strubb, 45, residing at the Hotel Harding, 203 West 54th St., and John Carroll, 40, 2341 23rd street, Astoria, L. I., were freed in West Side Court by Magistrate Richard F. McKiniry on the charge of bookmaking.

They were arrested in Strubb's room by detectives attached to Deputy Chief Inspector James S. Bolan. A search of the apartment disclosed a number of racing charts and other paraphernalia, the raiders asserted. There was a telephone in the room, but no bets were accepted, said the cops. The defendants denied they operated a "book" and as there was no conversation or admissions, the court discharged the pair.

$50,000 Indoor Rink

Reading, Pa., Jan. 6.

Convention hall, at Hershey (Pa.) Park, has been equipped with a $50,000 indoor ice skating rink and refrigerating fixtures. The rink is the only indoor ice skating floor in this region, outside of the Philadelphia Arena.

'Round the Square

"Service" Accidents Increase

About 40% of the compensated "service" accidents in the State of New York for the year ending June 30, 1930, affected workers in theatres, hotels, restaurants, lunch rooms, clubs, etc., and 25% affected janitors, cleaners and other workers engaged in the care of buildings. The "service" group of industries includes a variety of jobs, such as cleaning and care of public buildings, theatre, offices and apartments, labor in hotels, clubs and restaurants, public employment, professional work, all clerical work, and personal and domestic service.

Compensated accidents in the service industries have increased more rapidly than those in any other industry, according to the latest bulletin of the New York State Labor Department. Increase over the previous year amounts to 22%. In the past five years it is said that the increase has amounted to 55%.

Wise Guy Falls

What "burns" Gordon Kahn, Metro scenarist on the West Coast, more than the fact that he was worsted by two baby-doll bandits is that he, a supposedly wise mugg who had been covering the tenderloin, nite courts, Broadway and the rest for the New York "Mirror," got taken over by the two wrens under circumstances which duplicated what he had written about as news' reports so often before.

It was Xmas week and Kahn, exiting from a drug store at Wilshine and LaBrea, one of the most heavily trafficked intersections in Hollywood, gave a lift to the two nicely dressed girls who "directed" him to their house and, on a dark corner, took his $105 wrist watch, $14 in cash and his new car which was later recovered by the police. The gals, taking no chances, made Kahn get out and walk.

Solving the Mystery

Shoe manufacturers are through trying to deceive the public and are marking the size of shoes in plain figures on the boxes. For those who don't know, the way to read the old-style markings is by the last two numerals in a series inside the shoe. Next to last figure represents the size and if the last numeral is "0" the size is even, if a "5" it is a half. The tricky markings are a left over from days when stores carried limited selections and three or four lengths and widths were enough for everybody, since they couldn't tell the difference.

Wenger's Broadway Slant

John Wenger, scenic artist, exhibited his paintings of Broadway for two weeks at the Grand Central Art Galleries. Wenger spent six months putting his views of the Big Stem on canvas from every conceivable angle, meanwhile continuing with his scenic designing.

Most of Wenger's painting shows Broadway in the Times Square sector as it looks from the tops of various buildings.

Munday Gets Fever

Billy Munday, Jr., of the National Broadcasting Co. and the Atlanta "Journal," who broadcast the Alabama-Washington State game from the Rose Bowl at Pasadena, seemed also imbued with the "eternal California sunshine" spirit, giving forth a ballyhoo about the splendor of roses and sunshine.

Actually, for the first day in many months, it was raining, with an intermittent drizzle punctuating the flower pageant and the football game. But, according to Munday's coast-to-coast hook-up on N.B.C., everything was roses and sunshine.

Where Barney Woke Up

Barney Stager, the cop at 46th and Seventh avenue, finds it a natural to direct traffic and dodge motor cars. Off duty the breaks are not so easy for Barney. He was forced off duty recently for two weeks with a broken nose and gashed face, the result of a peculiar accident. Barney has an old bus. He was inflating the spare tire on the rear while at a filling station. The tire exploded and he woke up in a hospital.

Not Until 1932

Although wrecking crews are at work, the gigantic plant to house Radio Corporation of America, and all of its subsidiaries, is now not expected to be ready for occupancy before late in 1932.

Cantor Can't Duck

(Continued from page 53)

Morris, the Palace elevator man, bringing a message from an agent.

"So I thought," continued Cantor, "if I play the Palace, Jessel can't get me. After all, he should be in his own theatre some time. But not that boy. He cuts his own performances and dashes over here—not to mention days when he has no matinees and can spend the afternoon. Sometimes he comes on the stage from a box; other times he rushes down the aisle. He can make entrances into a sealed vault.

Just then, from out in the hall, came strains of "My Mother's Eyes," and in barged Jessel.

"Hello, Eddie. Being interviewed? Mind if I stick awhile?"

"Why, of course not George," said Cantor cordially. "I was just hoping you'd drop in. I go on in 15 minutes."

"Good," replied Jessel. "I know a good gag we can use."

"As I was saying," continued Cantor, picking up a non-existent thread of conversation, "Vaudeville today has a great chance for a terrific comeback. The situation looks to me—"

"I got my start with Gus Edwards," said Jessel, gazing at the ceiling and puffing at a black cigar.

"To continue, what the public wants today," started Cantor.

"You must have seen me in 'The Jazz Singer,'" remarked Jessel, abstractedly flicking an ash from the fur collar of his red-lined coat.

"Pictures at the moment have a great hold on the public," said Cantor, just as though nothing had happened, "but flesh and blood entertainment—"

"I'm thinking of going to Florida next month," interjected Jessel, nonchalantly reading Cantor's telegrams.

"'Whoopee,' of course, was a tremendous sucess, but musicals"—

"You probably heard that 'Sweet and Low' is closing," intimated Mr. Jessel, polishing his shoes with Eddie's bath robe.

"Five minutes, Mr. Cantor," called the elevator man.

"Okay, Morris," answered Jessel, giving his hair a final pat in the mirror. "I'll be right down."

HOMELESS, ARRESTED

James O'Donnell Gets Six Months on Shoplifting Charge

James O'Donnell, 28, no home, who claimed to be an actor, was sentenced to six months in the workhouse by the Justices of Special Sessions on his plea of guilty to shoplifting.

O'Donnell was arrested Dec. 20 in Macy's after he had taken two wallets worth $9 from a counter.

2 Theatre Men Fined For Admitting Minors

Pleading guilty to allowing minors admission to the picture houses where they are employed, Charles Porack, a ticket taker of 419 East 70th street, was fined $25 or five days in jail, and George Boros, a manager, was ordered to pay $50 or serve ten days in the City Prison by the Justices of Special Sessions. Both paid the fines.

Porack was arrested Dec. 3 for admitting a child to the Bohemian Annex theatre on East 74th street. Boros, as manager of the Belmore theatre, 2028 Third avenue was arrested for the same offense, committed on Nov. 17.

NEW YORK THEATRES

Dwight Deere Wiman presents
MARY BOLAND
In Her Gayest Comedy Hit
VINEGAR TREE
PLAYHOUSE W. 48 St. Bry 9-2628 Ev.8:40. MtsWed.&Sat.

DAVID BELASCO presents
HELEN GAHAGAN in
"TONIGHT OR NEVER"
"Miss Gahagan has a powerful, well-trained voice of operatic dimensions and could make her mark as a singer if she were not also an actress of extremely high voltage."—Robert Littell, World.
BELASCO THEA., W. 44th St. Evs. 8:40. Mats. Thurs. & Sat.

ROXY 50th St. & 7th Ave. Dir. of S. L. Rothafel (ROXY)
ROXY
JANET GAYNOR and CHARLES FARRELL in
The MAN WHO CAME BACK
On the Stage: "RHYTHM"—Roxy Ensemble, Ballet, Chorus. Roxyettes—ROXY SYMPHONY ORCHESTRA of 125
—Largest in the World—

Joan Crawford
in M-G-M's Exciting Romance
PAID
On the Stage: Jans & Whalen, Bunchuk Orch., 5 De Luxe Shows. Feature begins at 10.40 a.m., 1, 3.20, 5.40, 8, 10.20, 11.50
CAPITOL B'WAY & 51st St.

GLOBE THEATRE. Chic. 4-8500. B'way at 46th St
Continuous Performances Popular Prices Midnite Shows
Charlie Ruggles
June Collyer in
"CHARLEY'S AUNT"
RKO 2nd Anniversary Greater Show Month

RKO Always a Good Show
PALACE 47th ST. & B'WAY.
EDDIE CANTOR
BEN BLUE—HARLAND DIXON
BURNS & ALLEN
LEW HEARN & CO.
MARION HARRIS
58th ST. AT THIRD AVE.
Wed. to Friday, Jan. 7-9
"SCARLET PAGES"
with ELSIE FERGUSON
VIOLET CARLSON
PALM BEACH NIGHTS
86th ST. AT LEX. AVE.
Wed. to Friday, Jan. 7-9
"SCARLET PAGES"
with ELSIE FERGUSON
KEN MURRAY & CO.
In Person

RKO MAYFAIR THEATRE B'wy at 47th
Continuous from 10 a.m. Midnite Shows Pop. Prices Bryant 9-6851
Walter Huston
Phillips Holmes
Mary Doran
Constance Cumming
"The Criminal Code"
RKO 2nd Anniversary Greater Show Month

"Penny-a-Hole" Minnie

Columbus, O., Jan. 6.

Minny golf houses here are suffering badly. Several have gone in for a "Penny-a-hole" policy, others trying to tie up with dancing.

Proprietors are having tough time paying off bands and are hunting school boys to take a chance on percentage basis. This despite fact that outdoor course went over with a bang last summer.

Uncommon Chatter

By Ruth Morris

Woman That Pays, Surefire

A good story is never too old to be retold. "Madame X" and "Common Clay" prove that. Now comes "Within the Law" to illustrate that very little need be added to good old plots to turn them into present-day picture successes. A touch of sophistication here, a modern setting there, a scattering of smart gowns, and any tale, provided it is well knit and swiftly told, will hold any audience. A heroine more sinned against than sinning, driven to her sorry plight by a cruel social code, appears to be the center of a box-office formula that cannot fail.

Renamed "Paid" for its screen revival, "Within the Law" proves that the custom of hissing the villain and applauding the heroine has not perished. "Paid" throws all its sympathies with the heroine. She is so ill-treated that no audience can resist a demonstration in her favor any more than a gallery of excited youngsters can forbear applauding at the advent of the United States Marines. Her slightest triumph is a signal for hand-clapping.

Joan Crawford shows surprising emotional depth in her first screen part to demand more than a characterization of one of those bright young people who live on cocktails and caviar. As Mary Turner, she is a brilliant and cynical girl whose unfortunate experiences turn her into a superwoman who fights the trickery of the law with its own statutes. It's a new part for hey-day Joan and will probably be a stepping-stone to recognition as a capable, versatile young actress.

Her costumes are entirely different from the usual Crawford wardrobe of giddy sequined gowns fitted with snug bad taste. Prison denim and drab black silk clothe her in the first sequences and, when valuable lessons learned at prison bring wealth, the finery shows a decidedly Swansonesque flavor.

An Ingenue Goes Wrong

Dear, dear, little Janet Gaynor, she of the child-like voice, the eternal girl-scout, the doe-eyed breath of blossom, gentleness so attenuated that she couldn't budge the most sensitive seismograph—Janet Gaynor, they would have you believe, went to hell in Shanghai. Out of a dive in the Barbary Coast, straight to an opium joint in China. Wearing shabby kimonos, even. "The Man Who Came Back" puts the screen's most helpless feminine wisp smack in the midst of such environment, and would have you believe it.

Anybody who can believe this major point in the story, will believe the rest of it. Get over the first hurdle, and all the fantastic motivation that follows will become logical. There's a catch, however. It is sheer sacrilege, base treachery to all that Janet Gaynor stands for, to let this picture put it over on you. Thank heavens for the purity of American womahnood that every one is going to rally 'round and know she is only pretending. She must be. Some things are sacred!

Sentiment Gone Coo-Coo

Of course Miss Gaynor proves herself, rescuing Charles Farrell from the lowest degradation by her everlasting faith, though some rude people in the audience attributed it to her "dumbness." She is always going off into corners, thinking up tests to put him through, and he, keen fellow, always realizes just in the nick of time that there were only tests after all. Each member of the cast has his own odd little way of speaking. William Holden, as Farrell's father, shouts like a picture house ballyhooer. Mary Forbes, as his aunt, uses a voice so sweet and honied that it should melt right off the screen. Farrell precedes his impassioned utterances with "n-n-n." Miss Gaynor speaks like Lady Macbeth talking in her sleep, varied with Ophelia after she went coo-coo. Perhaps the inanities of the dialog they were called on to utter got them, each in a different way.

Kid and Pup Co-Star

A little boy and a sad-looking pup do a lot for "Shepper-Newfounder." Neither is a very good actor, but both have charm, and to spare. Their very presence in the picture reflects a radiance of sympathy upon every member of the cast. The boy is Tommy Clifford, a freckle-faced, Irish brogued youngster, and the pup is Champion, a strange mixture of breeds, and the dearest, nicest animal that ever escaped the dog-catchers.

Women will like "Shepper-Newfounder," not only because of the boy and the dog, though it would take an extremely heartless female to resist either. There is a grumpy, irritable husband who shows what martyrs women really are and whose reformation comes not too late to make the ladies like him. He's Edmund Lowe—so they'd like him anyway.

Leila Hyams plays the wife who discovers that when golf flies in the window, love flies out the door—and doesn't return until Mr. and Mrs. become equally expert on the links.

Capitol's Bright Novelties

Everybody has at some time or other revolted against picture house units, against especially trite effects and too gaudy splendor, and it is practically no job at all to be insulting about eye-aching finales in which gilt angels rise on elevator pedestals to meet a myriad of descending electric stars. But the wonder of these productions is that, ground out week after week to meet an exacting time schedule, they can possibly contain anything original. When a picture house staff achieves a clever comedy it deserves twice the credit of any other producing organization for having been inspired to do a good thing in the midst of tedious mechanical grind.

The Capitol theatre, which is now and then the worst offender as far as glittering excess is concerned, can nevertheless be counted on for worthy novelties. Occasionally it throws a good idea away, possibly because of insufficient time to perfect it. But enough times during the year to give it a respectable record, it accomplishes clever and amusing effects.

The transparent rubberized silk costumes used in the current "Rackets of 1931" needn't be beneath the attention of the most high-hat of producers. They're sophisticated and chic and create a smart background for the modernistic routine of Rosette and Luttman. "Three Shades of Blue," adagio toe-number by the same team, uses three graduated spotlights in a thoroughly original way and suggests all sorts of interesting ideas for clever lighting. The largest spotlight picks up dim color on a plain blue drop, the next in size has a trifle more brilliance, as the smallest one, an intense white light, follows the movement of the dancers, clothed in graduated blues. Black slippers on the man and pink on the girl are the only discordant notes.

Jans and Whalen hold the unit together with ga-ga-le introductions and conversation. Betsy Rees offers her trim toe-strut classic and Toma Genaro, a tall, slim contortionist, manages to hold her head on one spot on the stage and run all around it.

Crime's Heart-break Hero

The producers must have been planning to break the hearts of the few women drawn in to see "The Criminal Code"; otherwise they would not have selected Philip Holmes to play the juvenile lead. Holmes is handsome and appealingly young. He is the perfect choice for the 20-year-old boy sentenced to ten years in prison for an act of gallant insanity.

The purpose of the original story—to show how a guileless boy can be turned into a real killer by the prison system—has been destroyed in the film's negotiation of a happy ending. But there is still enough good strong stuff to make a gripping picture. Walter Huston, until the change in story turns him into a bit of a "softy," is an adamant, clipped-spoken warden who knows no Bible but the Penal Code. Constance Cummings, as the warden's daughter, gives weight to every minute of her small part. She plays sincerely and with an elimination of ingenue sweetness that would have been hard to take in a prison film.

Dunning Process Triumphs

In "Right to Love," in which Ruth Chatterton plays a mother and daughter, the Dunning process is used so expertly that, after the first few minutes of wonder at the perfection of the double exposure, it sinks into unimportance and becomes a legitimate dramatic effect.

After the first surprise it is not so important that one character is fastening a necklace on another character—also played by herself—but that one actress is so clever that she can appear in the same scene as two entirely different people, a worn frustrated woman and her groping, hesitant daughter.

Miss Chatterton is an expert actress, all the technique of her art at her finger tips. But she has not yet reached the perfection of the Dunning process. The mechanics of her performance show at every turn. She is always an actress, in this case two women who are above all conscious of being tragic ladies out of a story book.

"Right to Love" is swell entertainment for anyone who enjoys a good cry. Women particularly will love it because of its yearning tenderness and mother angle. It has two perfectly grand leading men. David Manners has never seemed more attractive than as the 1900 sweetheart, and Paul Lukas, in a very brief role, manages to sketch in a complete background for his characterization. Mr. Lukas has the appearance of a heavy, but the voice of a hero.

Nite Club and Dressing

Vanessi, at the State, should do something about her dance act. A neatly routined production with four well groomed boys carrying on while Vanessi makes costume changes, it needs one smash specialty to give it the importance it deserves. In its present state, it pleases but doesn't make enough of an impression to call for many bows.

The act is well backgrounded, particularly for a Rhumba number, which has long, yellow fringe pendant from the edge of a Spanish shawl, barely visible from the flies. Vanessi is chic and slender. Her ability to wear scanty clothes, attributed to unselfconscious grace, is an asset in a vaudeville period that seems to be going nite-clubbish. The Rhumba costume has practically no bodice and trailing lengths of chartreuse ruffles tipped with scarlet, and a white chiffon has yards and yards of clinging pleats that swirl gracefully and make high kicks seem even higher.

Edith Wilson, dusky singer with Luis Russel's Saratoga Club Orchestra, chooses a sweet gown of pale innocent blue to deliver Har-

(Continued on page 58)

Met. Ballet Drudges

(Continued from page 1)

tights and skirts are washed monthly by the girls. They are not allowed to have their pictures or names in the papers. Must not speak to a man while in the opera house. If a girl manages to get a word in with a man she considers it an escapade. They are not allowed a word even among themselves once a performance has started.

Endless "Don'ts"

In their contract they are forbidden to smoke or play cards. The confined quarters backstage and the noise prevents any chance for reading; most of the time they sit huddled disconsolately in a room until their turn to go on.

The extent to which the girls are chaperoned is terriffic and supervisio . grows stricter each season. The ballet mistress always has her eye upon them and not only are they forbidden to talk to men, but they are more or less segregated from all other persons in the opera company. When they take trips out of town with the company they are herded together and watched like school children. Sometimes on spring tour they do get a chance for a little freedom. Formerly the girls led a slightly freer existence. They could go to various singers' rooms and form associations with members of the company, but at present the ballet mistress has forbidden even that.

The ballet mistress is merely a hard task master to the girls. They do not feel that she is controlling them with the hope of making them great dancers, bringing them out and giving them opportunities, because individuality is more or less crushed; the ensemble is really the effect striven for. And a girl's personality is lost by the terrific grind and in the cold impersonal atmosphere of the opera house. Girls with great ambitions and eagerness soon become mere units in the company. Their personality dies. And aside from this the opera ballet does not offer the opportunities it once did. Not many operas with ballets are given any more. To be a ballet girl means little or nothing. Even the premiere danseuse of the opera company is a person of minor importance, while in former days she was an important and a glamorous person. Now she has few opportunities.

No Recommendation

And when it comes to leaving the ballet and seeking a career elsewhere as a dancer, ballet training is of little use, in fact, is almost a hindrance. In the ballet the dancers are taught to turn their toes in while all other dancing, particularly the jazz dancing of today, depends on a contrary technique; the toes are turned out and entirely different type of muscular development is needed. After years of ballet training a girl has a more difficult time learning other types of dancing than if she were a raw beginner. However, some girls have left and managed to get ahead.

Queenie Smith was once premiere danseuse of the Metropolitan company, and Yvonne Grey and Dorothy Flood, Ziegfeld girls, were once ballet girls at the opera house. And now the younger generation of ballet girls are becoming wiser. They refuse to be lost in the ballet and, realizing that there are fewer chances for a ballet girl all the time and that the prestige is vanishing, many of them are leaving. At least a dozen girls drop out of the ballet each season, which was a most unheard thing in days past.

Hinterland Recruits

Most of the girls in the ballet are from out of town. Few New York girls try for the ballet, because it is not a quick enough road to a career. However, to girls from other cities the Metropolitan ballet still has its glamor, and they join the ballet in the hope of attaining a career.

Recuperate in Vacation

The terrific strain of twenty-four weeks in the ballet is barely made up by the five months' vacation that the girls get. It takes them all this time to really recuperate and build up. They never think of trying to get dancing jobs during this vacation.

In fact, the grind and strict chaperonage they undergo in the ballet takes most of the pep out of them. Few of them bother to dress attractively or smartly, and even the girls themselves say that they look more like scrubwomen leaving the theatre than like ballet girls who are supposed to be youthful and attractive. There is no such thing as stage door johnnies at the opera house. The girls never have them, because they are never heard of or seen, nor allowed to meet anyone. They seldom even have dates after the show, because they don't know any men and are too tired to do anything but trudge home.

And yet the girls enjoy anything but lily white repute among the other members of the opera company. The chorus in particular, which is made up of much older foreign women, consider the ballet girls with suspicion, an attitude that arises mainly from the jealousy of older women and the misunderstanding of American girls by foreigners.

Scandalous Chiffon

One girl who was seen to wear chiffon underwear had her reputation ruined for life. And if a girl is seen speaking to a man she is immediately branded as a hussy. At any rate, there is a constant and bitter fued going on between the chorus and the ballet all the time.

Incidentally, the ballet is the only non-union group in the opera company, and they are the scapegoats for most of the things that happen. If the chorus sings off key, it is because the ballet is standing in front of them; if anything else happens, it is the ballet's fault.

In contrast to the suppressed existence of the ballet girls are the temperamental demands of the stars who are an extreme pain-in-the-neck to the ballet girls. There is one dressing room with a window in it for the woman star, and each one of them wants the use of that room. However, not one of them will use the same rugs, pillows, hangings, or pictures that the others used. A singer's maid bustles in before each performance to change the paraphernalia of the dressing room for the star who will occupy it for that performance. On several occasions a diva who has given an afternoon performance has been entertaining friends in the dressing room with the window and has refused to get out to let another diva put up her hangings and pictures and otherwise prepare the room for her performance that night.

Near the Pacific

By Grace Green

Hollywood, Jan. 6.

While "Elmer the Great" wasn't a hit in New York, here at the El Capitan it certainly should pack 'em in, rating as one of the best light comedy shows seen in Hollywood in ages. Joe E. Brown, a very funny comedian, sold this one, his first stage effort in three years.

The supporting cast was also good. Particularly fine work was done by Emerson Treacy as the kid brother. Ruth Matteson, the sweetheart, was both charming and smartly clothed, especially in the navy blue suspender dress with the matching capelet and beret with which a shantung Peter-Pan collared blouse was worn. Another chic frock of black crepe-de-chine, laced down the hips, and with sleeves with streamers of white was chosen by Mia Marvin. Her black felt hat was partly turned off the face, and had a dashing white bow under the brim.

In New York one never hears of a play premiere on a Sunday night, much less a Sunday afternoon, and even though it was a glorious sunshiney afternoon, when a spin to the beach would have been in order, the El Capitan was packed by an enthusiastic and hilarious audience, and a good time was had by all.

High Brow Is Low Down

Kenneth Harlan's Pom-Pom Club is neither here nor there. Why a one-time popular screen person should lend his name and waste his time in an enterprise he evidently knows nothing about can't be fathomed. A real cafe man with a better knowledge of routining a floor show could perhaps put this place over, but it would have to be a hotsy-totsy joint and not the hybrid it is now. Even the black and white patent leather decorations are just the thing for a "low-down" place.

As the show stands now the girls are lookers but few with real ability. Outstanding was Joan Clifford, who is an s. a.'er and a good dancer. She looked cute in black satin panties and blouse with full sleeves in black and white stripes.

Another cunning trick was Dorothy Lynd who toe-dances beautifully. Her rhinestone rompers showed off her petite form nicely.

That amateur comedienne, who persisted in wearing girlish, pastel chiffon frocks instead of going through her attempts at comedy, even unto costumes, should be put in a zoo where she can't scare babies.

Enjoying the delicious German food at Stark's, the charming Marjorie Daw (Mrs. Myron Selznick) looked lovely in a simple black frock with white collar and cuffs. Her coat of green with a shawl collar of black fox was very attractive. At the same table was Lady Inverclyde, nee June, the well known English actress, who came out here on a short visit. She, too, wore a stunning coat lavishly banded with red fox.

MARRIAGES

Al Evans and Dorothy Becker, (non-pro), Dec. 29, in Chicago. Groom is m. c. at the Publix-B-K Chicago.

Ann Alexander to Louis Greenspan, Jan. 1, in Los Angeles. Bride is one of the Alexander Sisters in vaude. Groom is "Span" of Variety's Hollywood staff.

Dorrit Cross, secretary to Jack Gross, district manager for R-K-O in San Francisco, to Bert Wood (non-pro), in San Francisco, Dec. 29.

Elizabeth Werblowsky, formerly of Chicago civic opera ballet, to Frank Perowski (non-pro), Christmas night.

Clifford T. Burgess, flying cameraman for Paramount in New England, to Rena Van Cannell recently in Cleveland.

F. G. Payne, manager of the Augusta Theatres Co., and Margaret B. Coffin, announced their engagement last week in Augusta, Me.

BIRTHS

Mr. and Mrs. Edward Lenihan, son, Dec. 27, Flushing Hospital, L. I. Father is manager of the R-K-O Flushing theatre.

Mr. and Mrs. Gilbert Warrenton, a son, Dec. 27, at Hollywood (L. A.) hospital. Father is cameraman at Universal studio.

Mr. and Mrs. J. J. McNally, Jr., son, Jan. 4, in New York. McNally is a vaude writer.

RITZY

In the "Razzing the Home Town" series, Dallas was recently referred to. Texas has supplied various notables to Broadway, especially from Waco, including Louise Groody, Evan Burrowes-Fontaine and Texas Guinan, too.

Reminiscing

The "Ritzy" column for June, 1929, had an item as follows: "The Princess Mdivani of Georgia, in the Caucasus, keep in the spotlight! Prince David Mdivani married Mae Murray. Prince Serge Mdivani, a brother, married Pola Negri. Still another Prince Mdivani, sojourns in America, and mixes in the best society. Last summer he was at Newport, as the guest of the fashionable millionaires, the Van Alens, cousins of Vincent Astor.

The last-mentioned Prince, Alexis, has remained intimate with the Van Alens, and is reported engaged to the daughter, Louise, named for her aunt, the late Mrs. Frederick Vanderbilt.

The Late Mrs. Gould

Katherine Clemons Gould died recently in Lynchburg, Va. Formerly a well-known actress, she was separated for many years from her husband, Howard Gould, son of the late Jay Gould and brother of the late George Gould, who married Edith Kingdon, actress, and of Frank Gould, who was divorced from Edith Kelly, actress.

Since 1909 Katherine Clemmons Gould received alimony of $36,000 a year.

In the "Ritzy" column of Dec. 18, 1929, the fact was recorded that Howard Gould had long been attentive to Edna May, American actress, who starred in "The Belle of New York" in 1897. As this friendship has continued, it would not be surprising if Howard married Edna, whose name was Pettie, and whose father was a postman in Syracuse. She is the widow of Oscar Lewisohn, of New York. Oscar's brother, the late Jesse Lewisohn, once attentive to Lillian Russell, finally married the late Edna McCauley, who was long escorted to first nights by the late "Diamond" Jim Brady.

In Havana

Audrey Dale has been sojourning at the Sevilla-Biltmore, in Havana, and is quaintly referred to in the Havana newspapers as being "of the New York social set."

The society department of the "Herald Tribune" recently devoted half a column to listing the guests at the Embassy Club dinner-dance given by Mrs. Thomas Jefferson Mumford, quaintly adding, "Mrs. Mumford also invited several of her older friends, including Mr. and Mrs. John Adams Mayer." Mayer is her son-in-law, who married her daughter, Dorothy Quick, offspring of a former marriage. Mrs. Mumford, who was a Miss Aaron, has never attained the Social Register. The Mayers got into one edition, but were dropped from the next. He was for some years a reporter for "Town Topics," later becoming an editor, retiring after marrying the wealthy Miss Quick.

Tracing Back

Viscount Willingdon, former Governor-General of Canada, has been appointed Viceroy of India by King George. He previously served as Governor of Bombay and Governor of Madras.

His son, the Hon. Inigo Freeman-Thomas, married Maxine Forbes-Robertson, daughter of Sir Johnstone Forbes-Robertson, actor, and her mother, Gertrude Elliott, actress, hails from Maine, and her aunt, Maxine Elliott, actress, was once married to the late Nat Goodwin, actor.

Society Editors Junket

A shipload of society editors get along as well together as do a company of temperamental opera singers! The Carinthia, which opened the Cunard Line's New York-Havana service for the season, carried a party of guests, including Maury Paul, the "Cholly Knickerbocker" of the New York "American"; Mrs. Josephine R. Ober, society editor of "The World"; Madeleine Riordan, society editor of "The Evening Post"; Mr. and Mrs. Howard White, he society editor of "The Herald Tribune"; Mr. and Mrs. H. J. Whigham, he the editor of "Town and Country"; Henry S. Adams, editor of "The Spur"; Mr. and Mrs. Cecil J. Allen, Mr. and Mrs. Kent Cooper, Capt. and Mrs. A. G. W. Mends, Mr. and Mrs. Karl A. Bickel, Mr. and Mrs. Barry Faris, Paul Stewart, Nella Brown, Judith Jennings, Charles Presbrey and Karl K. Kitchen of "The Sun." All these literary prima donnas stopped at the new National Hotel, finest in Cuba, which opened with a grand reception.

Manners in Film

David Manners, who was in the screen version of "Journey's End," is in the film adaptation of "Dracula." Born in Canada, he has lived many years in the United States, acted on Broadway and married an American girl, Suzanne Bushnell. He assumed his mother's maiden name, Manners, she being a cousin of Lady Diana Manners, who acted here as the Nun in "The Miracle." Manners is the family name of the Duke of Rutland.

Gertrude Marrying?

When Gertrude Lawrence and Noel Coward co-star in the latter's play, "Private Lives," late in January, the report will, of course, be revived that the actress who was originally Gertrude Dagmar, and divorced Francis X. Hawley, will marry Bertrand L. Taylor, Jr. This rumor has circulated for several years.

Taylor, rich and fashionable, was divorced by Mary I. Bovee, who then married Francis H. McAdoo. Oddly enough, Taylor and the McAdoos are near neighbors in Sutton Place. Taylor's sister, Dorothy, divorced Claude Grahame-White, and married Count Carlo Dentice de Frasso. The Count had been divorced by Georgine Wilde, daughter of Mrs. Henry Siegel (of Siegel Cooper's). Grahame-White later married Ethel Levey, who had divorced George M. Cohan. Gertrude Lawrence has a daughter, Pamela Hawley.

Cast for N. Y. "Cynara"

Edna Best and her husband, Herbert Marshall, will act here for the Shuberts in "Cynara," by H. M. Harwood and R. Gore Brownes. These English players have appeared here before, she in "These Charming People" with Cyril Maude and later in "The High Road," and he also in support of Mr. Maude. They were married in New York two years ago, after Marshall had been divorced by Hilda Lloyd and Miss Best had been divorced by Seymour Beard.

Formerly an Actress

Joan Lowell was recently a guest star in the Detroit presentation of "Camille" for Jessie Bonstelle and the Civic Theatre group. Formerly an actress, she gained notice as the author of "Cradle of the Deep," a seafaring novel supposed to be autobiographical.

Daughter of "Captain Wagner," her name was originally Lazzarevitch. She divorced Thompson Buchanan, playwright. Before breaking into pictures as a bit player, Miss Lowell earned a living in Los Angeles as telephone girl, typist and waitress.

Graveure's Pupil

Eleanor Painter, prima donna, recently divorced Louis Graveure, tenor, whose real name is Wilfred Douthitt. He has sung at concert recitals for years under fashionable patronage, first as a barytone with a beard and later as a clean-shaven tenor. One of his pupils is Ramon Novarro. Miss Painter, from Walkerville, Iowa, sang professionally for two years in Germany before arriving on Broadway in 1914, in "The Lilac Domino."

"Follies" Tradition

Geneva Mitchell is in evidence in Hollywood. In 1923 she married Robert S. Savage, heir to the Savage steel millions. They were divorced and Geneva, who had been in "The Midnight Frolic" on the New Amsterdam Roof, got into pictures. She is the daughter of Verna Mitchell, who was in "The Follies" in 1917 and 1918, remarrying and retiring in 1920. In 1921 Geneva was in "The Follies."

Downey's Swank Clientele

The supper club at the Hotel Delmonico, directed by Morton Downey, who appears nightly with Jack Pettis and his orchestra, attracts a fashionable patronage, including Prince and Princess Hohenlohe-Schillingsfurst (she divorced the late Gifford Cochran), the exclusive Mr. and Mrs. Edwin Main Post (his mother, Mrs. Emily Price Post is an authority on etiquette), Mr. and Mrs. Edmond P. O'Brien (who also frequent the Club Calais), and William Rhinelander Stewart. Downey married Barbara Bennett, sister of Joan, who divorced John Martin Fox, and of Constance, who divorced Chester H. Moorehead and Philip Plant.

Uncommon Chatter

(Continued from page 57)

lem lyrics that are blue—but not quite so innocent.

Play Slams Sensational Tabs

Good thick melodrama, the meanest sort of villain, inside stuff on tabloid sensationalism, a murderess heroine who sacrifices her life for her daughter, mix together in "Five Star Final" for matinee ladies' delight. It has everything that matrons comfortable in their own sure, placid lives would get excited about.

Tears, suicides, naughty words, the seamy side of life, even gruff characters who secretly go about with hearts of gold thumping inside of them. Ladies don't object to the preachments that burst out now and then. They like to have morals definitely pointed. Then anybody understands, besides, a play should have something to it, a message, to make their relish of the sex stuff perfectly proper. It gives them a liberal, broad-minded feeling, and makes them see themselves as women of the world as they take their trains back to Montclair.

A middle-aged woman as the heroine has all their sympathy. Merle Maddern quietly bearing her cross, resigned to persecution, her every thought to protect her daughter, pitches her low, genteel voice in a minor key, tragic-like. Daughter is sweetly devoted to her in return. That's what mothers like to see. All the villainy results from man's greed. The ladies are perfect angels. So many scenes prove the management is giving them their money's worth ,and that Mr. Byron is a nice man, just a victim of circumstances, poor fellow! Allen Jenkins as Ziggie Feinstein is the funniest fellow, and the way that telephone operator says "Good morning"—well, you've just got to see it!

Wheeler-Woolsey's Unpressed Pants

If a personal appearance is worth making at all, it is worth doing well. Stars who turn out to establish personal contact with audiences should convey that they are getting some measure of enjoyment out of the meeting. After all, audiences pay to get into theatres, and shouldn't be treated like mendicants, unworthy of even the crumbs of recognition.

Maybe Bert Wheeler and Robert Woolsey were tired when they showed up at the 81st Street to say "hello." Possibly they hadn't time to have their suits pressed. But they needn't have acted quite so bored or unprepared. Better not to appear at all than to be ungracious.

The bill at the 81st St. this week is a sad reflection on life in general. People are so unresourceful that they go to theatres rather than generate their own amusement. Instead of asserting their rights as theatre patrons and walking out indignantly when the bill is bad, they stay on like spiritless creatures and make a pretense of enjoying themselves heartily.

The opening act is all right, made up of people who have probably been opening shows for years, earning their money, resigned to little recognition. But they shouldn't be permitted to use such a shoddy backdrop.

Carmel Meyers, sweet and attractive singer from Hollywood, is the headliner. Nothing in her act is headline material. Her rendition of three songs is unimportant. Her gown is a peculiar mixture of styles described in satin, chiffon, sequins and lapin. Her carelessly combed long bob strives to be interesting, but succeeds only in looking untidy.

Liking the comedy in the Leavitt and Lockwood act is purely a matter of taste. If time-worn and tasteless blackouts can make audiences laugh there is no reason why they should not be used. But there can be no possible excuse for disgracefully soiled costumes.

SERWAR-JACOBS

Mr. and Mrs. J. S. Jacobs announce betrothal of their daughter, Mildred, to Sam Serwar. Serwar is director of publicity and advertising for Warner music interests.

Razzing The Home Town

(Continued from page 55)

Pratt Institute, swell technical college. Gus Van and Joe Schenck (deceased) were two street car conductors for the Brooklyn Rapid Transit lines before they made vaude.

Musn't forget Emil Jannings who owes his origin to this town. Edna Murphy was a Bay Ridge girl and Walter MacGrail, heavy actor, spent his youth here. Joe Weil, exploitation manager for Universal, resides at Manhattan Beach, another swanky part of this borough.

Higher Up

Say, this place was once full of celebrities. Remember John Y. McKane who said "injunctions don't go here" and he didn't mean maybe. McKane was the political leader who got the dead out of the cemeteries to vote for his flunkies. Then there was Henry Ward Beecher and his sister Harriet Beecher Stowe, who wrote "Uncle Tom's Cabin," a best seller. Even Abraham Lincoln visited this burg in his time and thought it was a swell place to live. And don't forget George Washington passed through here once.

The greatest modern preacher lives here—Dr. S. Parkes Cadman. Leon Trotsky used to hang out in Williamsburg and Chief Justice of the Supreme Court Charles Evans Hughes as a kid was well known in Greenpoint; that's a tough section. Joe Pennell, famed etcher, got a lot of his inspiration down on the Heights. Eugene Brewster and Corliss Palmer, the beaut, are Brooklyn notables. Abe Yager, the father of baseball and late sports editor of the "Eagle" spent his lifetime here. Fannie Brice tried out at Keeney's theatre, near Borough Hall, years ago in an amateur contest. Jimmy Durante used to bang a piano at Duffy's saloon in Coney Island and now lives in Flushing. Another chap called Eddie Cantor had to sing whatever the customers demanded in the same pavilion near the surf.

Folks, the list goes on: Frankie Yale, big time gangster, got plugged full of lead here. Al Capone got his start in Brooklyn. Bill Lovett, another gunman, knows this territory well. Hetty Green, famous money miser, had a home in Brooklyn. Henry Hudson back in 1600 visited Coney Island and Lady Moody had her pigs in Gravesend a few years later.

Edward Bok once worked for the "Eagle." He was fired for being a poor reporter. Donn Byrne, grand Irish writer, spent some time on the "Eagle's" copy desk and Don Marquis did the same for the "Eagle." Don Seitz, once city editor here. Faith Baldwin lives here and writes those lolly-pop novels which sell like hot cakes. She regards George Currie as her favorite book reviewer. Is he on the "Eagle" (28th time, too?)

This town also brags of Sterling Clifford Wyman, sometimes called Commander Ethan Allan Weinberg of the United states Navy.

Peerless P. A.

Musn't forget Wells Hawks, the peerless press agent who told the world all about Dreamland before it burned naturally. And later Luna park at the island got all the publicity breaks due to Wells. Sam Gumpertz, Coney Island baron, is a Brooklyn man and right hand companion of John Ringling, the circus king. Old lovable Doc. Martin A. Couney, the medic who perfected the baby incubator, is a resident of Seagate. William F. Mangels, inventor of "Whip" lives here. Leslie Stratton, managing editor of the Coney Island "Times" and author of "The Old Priest's Philosophy" brags of Brooklyn heritage.

Twenty-four issues of "Variety" couldn't do justice to the mighty successful lads who came from this part of New York and made good in their respective fields. There are some who recall Edward Riggs, big political correspondent of the New York "Sun" who lived in Brooklyn. Riggs was a great friend of Charles Dana, and Samuel G. Blythe once called Riggs the "American De Blowitz" (note to copy desk: De Blowitz was SOME okay journalist).

How about ringing in here Robert Griffin Morris, Brooklyn playwright, newspaperman and author of "The Skating Ring" which Nat Goodwin played in. Morris also wrote "Old Shipmates," popularized by Frank Mordaunt and Charles Frohman's first attempt at melodramatic production was with one of Morris' operas, "The Pulse of New York." Morris also rewrote "The Black Crook." (Morris is okay too if he wasn't on the "Eagle." How that paper changed staffs!)

Another lad from Brooklyn who made good—John F. Hylan, mayor once upon a time and for a long time of New York City. John came here as a country lad with flaming red hair back in 1887 and started as a day laborer laying rails for the Kings County elevated railroad. Now he's a judge in Children's Court. Along about now we ought to bring in Dr. Henry Van Dyke, famous diplomat, essayist, poet, author and professor who graduated from Polytechnic in 1869. Dan Beard, mighty monarch of the Boy Scouts, lives hereabouts. Frederick Warde, 80, got his start here in Shakesperean roles.

Maggie Kline, who sang "Throw Him Down, McCloskey" got married to a prominent Brooklyn saloon keeper and faded out of the picture. Walter Hampden was born here—and he's still boastful of his local connections. Hampden studied to be an engineer, that was at Polytechnic, but turned out an actor Corse Payton used to twirl his kerchief round and round years ago at the Lee Avenue theatre in the melos. He got so important after awhile the folks thought of making him king of Williamsburg. Then there were the Spooners, the charming Spooners, Cecil and Edna May. Charles M. Skinner, brother or Otis Skinner, was drama and music critic of the "Eagle" and lived here for some time.

Marcus Loew Walked In

Along about 1905 a soft-voiced young man, with muddy shoes and an unconvincing manner came to Brooklyn and started the first picture theater in America. It was located near Borough Hall and the house was called the Cozy Corner. Later the same young man moved to the Bijou, a few blocks away—hats off to that lad with the muddy shoes, Marcus Loew.

Matador Sidney Franklin, bull fighter who knocked them for a row in gay old Madrid, hails from Brooklyn and that Scripps-Howard columist, rotund Heywood Broun, was born in this slumbering borough years ago. He only stayed here about two weeks for which the local patriots now give thanks, but Hey beat them to it. Jack Diamond, the guy who simply won't say die in gunmen circles, arose in this town, as did James Huniker, author of the "Painted Veil," and noted music critic who lived in Flatbush. James Truslow Adams, Pulitzer prize winner, lived here and Edwin Arlington Robinson, poet, started from Brooklyn.

Oh yes, Prospect Park is quite an outdoor attraction. So is the Brooklyn Bridge and the Williamsburg bridge as well as the new St. George Hotel with that nifty mirrored and illuminated swimming pool.

Five cents if you take the Subway from Times Square to Brooklyn. About a dollar and a quarter by taxi. Bring your Brownie camera and snap us on the lawn. And read the "Eagle."

EXPLOITATION

(Continued from page 19)

One instrument was auctioned at Ritz and the other at Triannon.

Splendid tieup with stores. A full page with ten advertisements and publicity matter appeared in a Sunday edition of the "News" in the radio section. Each store featured the contest in its windows.

Syracuse, Jan. 6.

Keith's and the Syracuse "Journal" tied in for a three-page section last week.

Stunt came simultaneously with and to offset the return of stage shows at Loew's State here.

Goes Collegiate

New Haven, Conn., Jan. 6.

Fox has made it number three with the old Hyperion, which in its day housed everything from burlesque to opera. After expending about three months in labor, the old theatre blossomed out with a complete change of atmosphere under the name of the College theatre.

Dual slogan adopted, house being billed as the place "Where Class Meets Class" and "Where Yale's 4,000 Meet New Haven's 400." Feature is the placing of the seals of the more important colleges in conspicuous spots—men's colleges in lobby, women's in the ladies' lounge.

Top price 50 with 15 cents for children at all times. Oliver Epps, asst. manager at Fox's Majestic, Bridgeport, brought on to take charge. Press agenting being handled from Fox's New England headquarters here under B. J. Hynes.

Going Places

By Cecelia Ager

Cantor and Vaude

There's great danger in calling celebs from the audience up on the stage at the Palace. They are so apt to overstay their welcome, or to get out of hand. Actors like to act, even when they don't get paid. And they would like to top Eddie Cantor before a Palace audience. It's a futile longing. Eddie in his second week is twice as good; that's being perfect. He works for all he's got. Instantaneous laughter follows each gag, like a bombardment. Accurate timing. Sure-fire material. Delivery that's so whittled down not a single roll of his eyes, not a wave of his nervous arms can be spared.

Bil lis arranged to start lukewarm and increase in heat as it progresses. So well is it built up that intermission came when nobody felt the need for it. Starts with the Honey Family; remarkable tumblers. Girls in the act have gone to a great deal of vain trouble figuring out their costumes. White satin tiny skirts faced with pink, embroidered with rhinestones, little bolera jackets, and pink camellias in the hair is not exactly the right milieu for husky shouldered femmes who carry two or three people at a time. Adaptations of sports clothes would make them look as smart as their work. Ashley Page is a college looking youth who hovers over a xylophone and can play two saxophones at a time, but what of it? If girl dancers can have eight male partners, Harland Dixon is certainly entitled to 12 girls who background his act. Girls dressed uninterestedly. Crystal fringed leotards give them a thick look. Cerise long gloves and flowers belong in simple costumes to get effect. Theirs are too fussy.

Miss Allen of Burns and Allen wears a dress modish but ga-ga as befits her exquisite characterization of dumbness. Wistful insanity of Ben Blue and Lew Hearn's terrific yearning for a belt in the back fatten the audience with laughter.

Marion Harris holds her head a little bit lower this week and comes through with another smart dress, this time of black velvet, with white flowers over one shoulder like a tiny cape. Chiffon velvet is a bad choice for spotlights. It gets all pressed down looking under a strong light, just as it is so alluringly clinging in a soft light. Miss Harris' hard worked charm belongs in her scene with Cantor, for he responds in an exaggerated enough manner to match hers. Perhaps Eddie Cantor could omit his medley of the songs he's introduced. It's a bit like the flag-waving of a songwriter trying to sustain an act in vaudeville. Yet the audience is so hungry for anything that Eddie will do, he must be right.

Doug—Ungilded Lily

Bebe Daniels says, "Who's that man in the gray seeyute?" and instantly everybody knows that "Reaching for the Moon" is a "sophisticated" picture. Those arriving too late for this first tip-off can tell anyway by the fiercely modernistic sets. No one but the smartest of gay young things could live in its settings and win. One rightfully expects the women in a ritzy picture to wear some pretty swell clothes, but the glory of Douglas Fairbanks' wardrobe turns the female garments drab.

Here's a fellow who takes a bit of wool and, just by the way it doesn't fit, makes it a lesson to men who worry about their coat collars. It isn't that his clothes are so correct; it isn't that he has such a magnificent frame for them; it's his attitude toward them, the way he appears to forget them. Carelessness, but that carelessness doesn't just grow that way. Mr. Fairbanks knows darn well what he's doing. He thinks pretty well of the Fairbanks shoulders, too. To prove that the tailor doesn't make the man, he strips a couple of times. As good within as without.

Mr. Fairbanks prefers single stud dress shirts. Dress ties should be narrowish. Sleeping pajamas of Chinese silk, the top made like a Russian blouse. Mr. Fairbanks suggests keeping the collar unbuttoned. It looks more degage. Overcoats are smartest with the collar turned up, and, if it can be possibly managed, don't put the arms in the sleeves. Wear them like a cloak. For cocktails in a man's cabin aboard a transatlantic liner, be sure to wear a double breasted velvet smoking jacket, and, should it be necessary to remove the coat, it's a good idea to wind a black satin sash around the waist. Then if you have to leap up the walls of the cabin, your shirt tails won't come out.

Miss Daniels is a far more likeable person in this picture than ever before. She's more natural. One trace of the old Bebe came through in the little dotted nose veil she wore with a sports coat. Most of the time she was so regular that one could almost believe Fairbanks could forget everything else just to pursue her.

What of the Cameraman?

Since the audience at the Mayfair didn't scoff at a short called "Wizardland," its eager laughter at Bert Wheeler and Robert Woolsey in "Hook, Line, and Sinker," is not surprising. Tom Terris, the Vagabond Director, who gives us the tidbit, "Wizardland," is supposed to be telling a harrowing tale of near capture by some head-hunting cannibals. His voice gets fiercely dramatic as the picture shows mild-mannered blacks putting on a war dance. As Mr. Terris exclaims his haste to escape the savage cannibals, one can't help but wonder at the bravery of the cameraman, who evidently preferred to linger complacently and get a picture to saving his neck. A fantastically unbelievable short such as this sets the mood for paying attention to a feature. Musical comedy logic doesn't seem so far-fetched after the Vagabond Director's attempt to be blood-curdling. Hoke, humor of the pun genesis, hammering in of comedy lines, leaden-footed burlesque stretch what should be a two-reeler into feature length.

Dorothy Lee is a good foil; her childlike diction makes her seem helpless in the musical comedy ingenue style, and she looks nice and chubby. Hugh Herbert as the house detective is a master stooge. A flash of him is good for a laugh any time. Jobyna Howland's height and melodramatic delivery have just the right touch of insanity for a farce like this, and Natalie Moorhead as a fake duchess has found for once the right medium for her very grand manner.

Screen Stuff Sans Hoke

Perhaps if the Strand ballyhooed Philip Holmes' sharply beautiful face, or wept loudly over father love, it would get some people into the theatre. "Man to Man" is too good a picture to be neglected. A tranquil story of a sensitive boy's reactions to his convict father's homecoming from prison doesn't seem to have the stuff that picture fans cry for. When a picture resists all temptations to go maudlin and instead deals with honest characterizations, everyone should cheer.

Director Dwan and most of the cast have a grip on themselves, turning out a convincing picture of small town life in the South. Only the Southern accents are forced. The acting is restrained and true. Lucille Powers makes the heroine a thoroughly likeable young woman, never once stooping to be cute. Philip Holmes is so exquisite to look at that its hard to tell about his acting, though it might be a shade too monotonous. Grant Mitchell as the father, is perfect. George Marion is George Marion. Too bad Dwight Frye plays a smirking Desperate Desmond as the villain. Every one else is so sincere. Still, Mr. Frye does have a difficult job. He's given the one false part of the story.

Hoke in Draper's Art

Ruth Draper's opening at the Comedy theatre brought out the same sort of people that attend symphony concerts and dance recitals, besides those persons who make it their business to track down the smart thing to do. The regular Broadway mob would find her interesting, too, for one doesn't have to be intellectual to relish Miss Draper's art. There's more familiar theatre to it than anything else, despite the impression that it's highbrow for highbrows. Pure theatrical sentiment motivates all her sketches. Tears for poor mothers with babes in their arms and for faithful old servants, contempt for the idle rich, laughs for pretence and for comedy hats, plenty of the old hoke to keep the bill within the ken of anybody.

A touch of Miss Draper's beginnings as a parlor entertainer remains. Her characterizations are so real and absorbing to herself that she doesn't stop them at the moment they are complete, but goes on beyond the point when ending them would make them theatrical wows.

Her pantomime is her greatest feat; when she talks her material is just a leetle bit obvious, a shade trite. She is so sure in her work that she miraculously avoids burlesquing her characters. A lesser artist would overdraw, overpoint the effects; but she has imagined them so minutely that she need not strain to get them over.

Her Dalmatian and Italian peasant women speak in warm, musical voices, infinitely charming. Not so her Anglo-Saxon ladies, proving that the emancipation of the Nordic women has robbed them of an important item of feminine allure. Such throbbing appeal as the young Italian girl who steals into the church to meet her lover is suffused with, is not to be felt in Mrs. Mallory, just as much in love. It makes one wonder about the real benefits to themselves of these modern independent misses. Miss Draper is all for old-fashioned womanhood. Her examples of the difference clinch the point.

Never an M. C.

Whoever may rebel at the sugar prettiness of Roxy stage shows has but to remember there is never an m. c.—and be glad. This week's presentation is billed as "Rhythm," promising hair-raising tattoos on the vast stage of the Roxy, but the moment the curtains part to show dim figures suffused with blue light behind a scrim, get set for another dose of mild good behavior, slightly sweetened. It starts with "Indian," a brave silhouetted against an orange sun, while lots of Roxyettes stamp their feet to the beats of tom-toms. "Wedgewood" follows, sure-fire statues coming to life and spending their time as humans executing "classic" dance steps. Their white chiffon draperies gleam ethereally as they flit this way and that, and of course they go back to their original postures obediently when the music indicates it's time for them to be little statues again. Perspective is attempted in the set for "Gavotte," but since the people are just as big upstage as they are downstage, it doesn't work out so well. Here's a good job for midgets. Patricia Bowman and Leonide Massine go through a spirited polka, dressed Chauve Souris. When Massine is on the stage, it's too much fun watching his airiness to pay attention to anyone else. Miss Bowman got a bad break in the costumes for the "Ballet," for although she is the premier danseuse, any of her girls look better than she. They are done up in long-skirted ballet dresses, whereas she has only a tight-fitting white satin basque edged with short tulle ruffles for herself. "Tango" has a good background, people in Spanish clothes grouped across the stage in scenic wall paper manner. The Roxyettes and the Roxy ballet corps all get together for the final number, "Jazz Rhythm." Sixty girls working in mechanical precision, all dressed in blue spangles, bouncing as one to the best hot stuff that a symphony orchestra is capable of, get applause many times before they finish. If there is a vague similarity between the Indian antics and this last number, remember they weren't real Indians.

Radio Saps L. A.

(Continued from page 1)

emy, where the nation heard the new year welcomed by a set of bells from a 200-year-old mission. The bells were cracked, but they took the glory away from Southern California.

No Street Scenes

As the new year popped in New York, Chicago and Denver, the mike was stuck out on the street where the listeners-in heard the merry villagers whooping it up. But from L. A. they heard nothing but Gus Arnheim's band.

It was suggested that the mike be switched to Hollywood Boulevard for the stroke of twelve, but the Chamber of Commerce went thumbs down on that idea, figuring the raspberries from lay-off actors would drown out the merrymakers. Reports were around town all day that Paramount had men spotted all over the boulevard ready to yell "If it's a Paramount picture it's the best show in town" the minute anything like a microphone came in sight. Warner Brothers had Arthur Caesar on the corner of Vine and Hollywood ready to out-yell any dozen Paramount men, so it was probably a good idea for NBC to lay off Hollywood entirely.

When the announcers finally told the listeners that Los Angeles was now on the air they switched the wires to the Cocoanut Grove in the Ambassador before anyone could squawk. Here Gus Arnheim's band tooted out three numbers and then the Rythm Boys were allowed to step up and yodel "Bluebirds and Blackbirds." After the boys finished they demanded more money on the grounds that they were the only trio in the country co-starred with 1931 and V 16's.

Only Lupe Velez

In looking over the Cocoanut Grove the announcer managed to see only one picture star, Lupe Velez, which was a break for Universal. The guy didn't even see Gary Cooper, who was paying Miss Velez's check.

Some 100 picture stars were standing ready to tell the nation how happy they were to be there, but nobody cared.

A guy from the Chamber of Commerce who had a nice speech about sunshine and oranges was also cancelled in favor of Frisco's mission bells.

If the sales of General Motors' products fall off in Southern California they have no one but themselves to blame. You can't put L. A. in the same classification as Denver and Frisco and have the matter overlooked.

If the Chamber of Commerce doesn't do something about it, it's six-two-and-even the Fruit Growers' Association will jerk up the price of cast-bound oranges.

New York stay-at-homers on New Year's Eve found the Coast to Coast New Year's broadcast something of a dud, due to the hookups confining the broadcast to indoor bands and hurrahs by the diners and dancers between numbers. A year ago a Coast to Coast tieup had better atmosphere due to the outside hookups in different cities.

Of this year's New Year's eve broadcast, paid for by General Motors, the New York end was the liveliest feature with a mike planted on the roof of the marquee of the Paramount theatre in Times Square. Salt Lake was a little different in that a feature there was the playing of "Adeste Fideles" by the cathedral chimes. The Chi and West Coast spots were disappointing with ordinary dance music while Denver contributed as its main bit, dance music from the Denver Athletic Club.

The Coast-to-Coast gag sounded like a great air ballyhoo for General Motors with the New York auto show about to open. It was a CBS tieup with WABC handling the New York end of the nation-wide hookup.

The Parisian Front

By Christine

Paris, Dec. 27.

Danielle Bregis came back from not being wanted in "Princess Charming" and got herself a husband and an operetta. It's called (the operetta) a "Midnight Wife," and is all about what the wife of the hustling newspaper man can do with her time when the husband's out bread winning. She can keep a night club of course, opening and closing time to depend on the start and finish of her mate's labors.

Danielle Bregis carries all off with a high hand and haughty manner. She's very pretty in a slightly exotic fashion, which seems surprising in one who possesses such a snippy little nose. Her clothes, my dears, come from Louise-boulanger, who it seems, is going a bit gaga in her later years. She always was for frills and furbelows in a complicated way, but now she's creating in the manner of Einstein and Gertrude Stein both—you can't understand her costumes at all. Gorgeous materials, always unusual, and a design that would knock the mascara off the shortest eyelash, are only saved from being funny by the beautiful cut and actual fit of the dress.

Black Horsehair Frock

Miss Bregis first hove onto the stage in a pink and silver concoction that, without stretching the imagination, made you think she ought to be treading on sawdust. The second evening dress was a quiet little thing in black horsehair—anyway it looked like those slippery, prickly settees the old folks used to have in the front parlor. A little day ensemble she wore was really darling even if it did throw you gasping when she first came on in it. All silk plaid it was—red predominating—with a pleated skirt, and a tiny little black shoulder cape, very short. Not Danielle's type however; it needed a cute little thing inside it, demure and quaint, it furnished the flame all by itself.

The gangling, long-legged, long banged blond Suzanne Dehelly provided the comic relief in the slightly Lesbian, slightly dopey and entirely drunken night club hostess. They had another Lesbian femme in the cabaret, just as sort of atmosphere, but it is interesting to note how they hinted at her temperament without being indelicate. Instead of a tailor made with collar and tie, she wore a tight-fitting sleeveless vest, buttoned down the front with high upstanding collar in silver cloth. The skirt was fairly short and tight of heavy black velvet. Paris showing off its vice so shyly and aesthetically is really rather funny, when you think it over.

An Oriental Art Spree

Constance Lounsbery (*the* Mrs. Richard Lounsbery's sister-in-law), is warming up for a big mystic mass-meeting soon—wherein Hindoo foot work will be exploited. She's got plenty to pay off good stage hands, the best electricians, and heat up a big hall. So she's collecting all the artistic Hindoos in town and making a ballet which she will present to Paris sometime early in 1931. In the meantime, to get the full rich flavor of the whole thing, she gives Buddhistic receptions at her home—whatever they may be. Impossible to find out exactly, because the day the thing came off, this poor sob sister got a pain in the neck and was whisked instead to the American hospital. No mysticism there, and for a minute, it looked like plenty o gloom and no news. But put anything (or body) connected with Variety any place, and back stage info filters in.

For instance Adolphe Menjou occupied this very room last summer when he was here—a cold in the head probably. Pola Negri had a sore throat for three days last week. Two floors above a blond old lady, whose hair should have been white long ago, paid $400 for a face lift that took two weeks out of her life. She's around 60, with a beautiful nose, and a screen and stage reputation that's traveled all over the world. Entered the hospital incog. Stayed in Paris the same way, and no one's allowed to see her except the nurses and Pola. She's evidently got the hospital at her feet, because nothing under heaven would elicit the name from either the nurses or the doctors. They're faithful to the last facial.

Tripping down the hall after an appendicitis operation or something is Alix Nadzov (nee Hooley) the dancer. His costume if not his complaint is tremendously aesthetic—consisting of pale pink silk pyjamas, baby blue crepe de chine dressing gown, and bright matching blue slippers. He wears this fetching ensemble with a silver bracelet. He's quite all right now and generally does an original dance in the corridors of this floor. Gwendolyn Stone is upstairs with a fractured ankle, and between her and Variety an exchange of notes and visitors is rapid and continual. She's going to leave in a few days, however, and right back into the Casino, where her final bows will be less reckless than the one which sent her into the hospital.

Jean Nash's Frock

News just brightened up Paris that Elsa Maxwell came to town for Christmas. She's staying with Mrs. O. H. P. Belmont, maybe to stage another masquerade like the two she gave last year—one in New York, one here.

Jean Nash and her husband, Paul Dubonnet, were in Monseigneurs the other night, having a farewell party before leaving for the winter season in Cannes. In case you would like to know what the "best dressed woman" (once was) had on, here goes. A blue faille dancing frock which has a semi-fitting bodice which extends to form the deep yoke of the skirt, below which soft folds fall to the hem. The back has a fringed bow and a diamond buckle holding it in place which matched the jeweled shoulder straps.

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15 YEARS AGO

(From Variety and Clipper)

Prohibition became effective Jan. 1 in eight more states and the show business was interested to see what the result of the dry regime would be at the box office. The states were Colorado, Washington, Oregon, Arkansas, Iowa, Idaho and South Carolina.

S. L. Rothafel took over directorship of the Knickerbocker theatre, just leased for pictures by Triangle. "Roxy" was slated to handle the Rialto, which would not be ready until March, and also was to be a Triangle house, although not bound to show that company's product exclusively.

Color given to report the General Film Co. (Trust) would dissolve Feb. 1, by withdrawal from its list of Vitagraph, Selig, Lubin and Essanay, which made other distributing arrangements. These producers' contracts with F. F. expired Jan. 1.

Ziegfeld sought Al Jolson to head the new "Follies," but the Mammy singer's Shubert contract forbade the engagement.

McVicker's, Chicago, set up a new gross record, doing $10,500 holiday week with vaudeville and films at a scale of 10, 20, 30 cents.

Reported Harry Pilcer and Gaby Delys in Dillingham's "Stop, Look and Listen" had disagreed and would separate when that piece closed. Pilcer teaming up with Teddy Gerard.

Broadway box offices benefited by two current exhibitions, the Automobile exhibit in Grand Central Palace and the Poultry show at the Garden.

50 YEARS AGO

(From Clipper)

John L. Sullivan suddenly became news and under interesting circumstances. Sullivan had met and disposed of one John Donovan in a Cincinnati benefit for some other pug, Donaldson being a boxer of importance and John L. just a promising youngster. Donaldson was put away so promptly he couldn't believe it and pleaded he was out of condition.

John L. was swift to agree to a return match and another meeting was framed with 20 sports paying $5 each for the show. Cops stopped this match to Sullivan's disgust and there was difficulty in assembling another purse. They finally got together a stake of $53 which was not enough to satisfy Donaldson.

Sullivan solved the problem by contributing an additional $25 to insure a fight and then took Donaldson in 10 rounds during most of which he was running after his opponent and punching him in the back of the neck. At that Donaldson's seconds had to pick him up and carry him to his corner. After the battle the two pugs went to a nearby tavern and joined in a friendly drink.

While two first class ring gladiators were battling for a prize of $78, large purses were offered for billiard matches. A contest between Schaefer and Slosson involved a stake of $2,500.

Salvini the Italian tragedian opened an engagement in Booth's theatre New York, playing Othello in Italian while the supporting cast all spoke English. "Clipper" reports that the performance was intelligible and interesting. Critics did not think so well of Salvini's Hamlet, the Italian interpreting the Prince as insane, which was revolutionary in that era.

Inside Stuff—Pictures

Vocabulary of the studio technician, arranged alphabetically, has been published by the Technical Bureau of the Academy of MP Arts and Sciences. Profanity is omitted but the language heard around sound stages is otherwise thoroughly covered from A-Battery to X-Back.

Some expressions sound like picture titles. "Are We Phased?" means are the sound motors and picture-recording equipment ready to start in synchronism. "Pipe it down!" is the same as "Down the chute!", meaning send sound into amplifier room.

"O. K. on the blops" means the sound-on-film reproducing system is complete. "O. K. on the clicks" is the same for sound-on-disk. "On the line!" means switch all recording machine motors into circuit.

"Wax stew" is an undesired sound on the record. The "wow-wows" is something the sound gets due to a change in speed and pitch. Higher variations of the same trouble are "flutter," "gargle," and "whiskers."

"Give 'em A C!" is to start synchronization of camera and recording motors. The "gobo" is a portable sound-absorbing wall. A "jockey wall" or "wild wall" is similar to the "gobo" but suitable to be photographed. A "baffle" is a portable wall or block for absorption or reinforcement of sound.

A "drunken screw" is the irregular groove on the cam in the camera movement, forcing the claws in and out of the film's perforations.

Western serials are helping to bring back the kids in Texas, and evidently better than any medium tried since the sound influx. Indie exchanges there report this biggest biz yet, both for western serials and features. Most of it coming from the smaller towns, too.

The kid angle is especially keen in the southwest. Birthday parties, organ clubs, etc., got temporary results but were weak. State's historic background makes situation unique. First histories taught school kids deal with Texas frontier days with psychological result that cowboy yarns are the ace. Average school kid knows all about Buffalo Bill, Kit Carson, and every Indian tribe on record. Libraries in larger towns usually maintain special sections of western yarns for kids. All this has specific effect on the b. o., believe it or not.

One good western will easily blank several ordinary good p. a. stunts, and no fault of p. a.'s, either.

A $1,500-a-week English author, now on the Coast, is generously accorded the medal of honor for whatever legion wherein the relations between scenarist and supervisor might fall. The supervisor has yet to make a date with the writer and have it come out when originally desired.

The author, when told that tomorrow might be a good day, starts off immediately by telling the supe about a previous appointment and says, "Let's make it the day after tomorrow." The supervisor then thinks 11:30 would be a good time and the author always feels that's no good but suggests a later afternoon rendezvous. Everybody's hep to the deliberate run-around to the supervisors, but the author's knack of makin' 'em like it is a studio panic.

Although Universal won the decision in the lower court in the "Abie's Irish Rose" matter, the suit cost U around $200,000.

Laemmleites feel that the $10,000 in advance, allowed by the court, is too small. They figure that it should at least be twice that sum and the court is thinking the matter over. Meanwhile, Anne Nichols is confident that whatever is paid out will have to be returned when the higher court completes a reading of the record.

About 18 months ago a leading woman with a term contract was let out because her studio thought the $250 per week she was getting was too much.

Later signed by another firm, she made a couple of hits. Now she is loaned out at $2,500 a week. The first studio would like to borrow her, but doesn't want to leave itself open to dirty digs.

A former hula dancer, now in California, is making efforts to return to pictures generally regarded as fruitless. For one thing, she is regarded as "passe." But the ambitious girl, having in mind a part in a certain picture, started off by sending the director thereof a basket of fruit with a card, this being her manner of introduction to the director, who states he doesn't know why or what it's all about.

Unusual booking arrangement last week sent two first run feature films into Loew's Valentine, Fordham. Pictures were "Fast and Loose" (Par), and "Tom Sawyer" (Par). Neither had played in that neighborhood previously, and "Sawyer" followed immediately from the downtown Paramount, New York.

Reason was "Hell's Angels" (UA) across the street.

Production personnel statistics made public by Warners show 49 stars and featured players under contract, 16 directors, and 17 writers.

Inside Stuff—Vaudeville

An indie booker with a full week stand four hours from N. Y. has been taking money from acts which play his house. One actor gave the booker $60 to have some friends booked. Two weeks later, when his friends complained that the booker had taken them out of the date the actor went looking for the indie.

Booker knew about it and dodged for a week, but the actor finally nailed him in the hall outside his office as the booker was about to slip into the freight elevator. Following a solid pasting for the booker, the act was rebooked. But the chiseler is still taking from the acts.

Artists who go for the guest star radio thing got an example of what it means last week when one of R-K-O's biggest names lost a booking for $1,000 on account of it.

The singer, a big draw, had fallen for the gag on the usual promise of lots of publicity in a columnist's paper. He came through on a Sunday. The following Wednesday he was to have appeared on a big commercial hour for $1,000. The day after he guest-starred, however, he was cancelled, the argument used being that people wouldn't listen in on him twice the same week.

Pit orchestras in the Loew New York theatres recently unknowingly used R-K-O's official theme song, "Voice of the R-K-O" for bow music.

On last week's R-K-O broadcast over N.B.C. one of the hand picked acts spent most of its time mentioning and recommending William Haines and his last Metro talker, "Remote Control." Picture, at the time of the broadcast, was the feature playing the Loew theatres in New York.

Score now stands even.

Sid Yates, 21-year-old brother of Irving and Charley Yates, vaude agents, is the star of this year's basketball squad at the University of Chicago.

Young Yates has been compared to the best in the game and is slated for all-conference rating.

Harry Billings, former R-K-O manager of the Riverside, Milwaukee, in the switching of managers recently, turned down the State-Lake post, Chicago and at present is out.

Will Singer is now managing the Riverside, with Howard Kingsmore city manager.

In failing to renew contracts with Paul Ash and Dave Schooler, Loew's clipped off the two highest salaries on its m. c. payroll.

Whether the high salaried m. c. is a thing of the past with Loew's was declared not definite at that booking office, the office did state that high salaries are out for non-drawing m. c.'s.

Inside Stuff—Legit

Back in 1897, John McCullough, the great tragedian, had turned his mantel over to Robert L. Downing, who made his first appearance as "Sparticus, the Gladiator," in the new metropolis of the west. Downing, after a run in Chicago, went on to New York to triumph at Wallack's.

Until 1908, Robert L. Downing, the actor, traveled the countryside, playing classic roles. Last season, a New York theatrical producer enticed him out of retirement to make a cross-country tour in the old favorite, "Damon and Pythias," but "the road" is not what it used to be. Downing disappeared from the public prints and gaze.

The other day, Downing was discovered again, and by John J. Daly, of the Washington "Post," not far from the United States Capitol building, in Washington, on a quiet little side street—John Marshall place—is the Gospel Mission. It administers to the spiritual and physical wants of man. Down-and-outers go there on cold nights.

In white chalk on the black-board in front of the Mission door appeared:

ROBERT L. DOWNING.
"Heart to Heart Talks"

Had the name, Downing, appeared in electric lights over a theatre marquis and had the billing read, "Ingomar, the Barbarian," or any one of a number of plays, old-time theatregoers would have recalled one of America's great comedians; for Robert L. Downing, the actor, and Robert L. Downing, the evangelist, are one and the same.

Jack Larric is trying to find the play he wrote as "A Sentimental Journey" and which was produced by Laura D. Wilck as "Father's Day" and "Made in France." It served as the vehicle for Lya De Putti's only stage try in this country and closed suddenly after a week at the Cort, where it opened Nov. 11.

At the American Laboratory Theatre in Woodstock, N. Y., it looked like a possibility, and then the cast, stagehands, ticket takers and producer decided to work on the script. From a continental farce the piece was changed into what was meant to be an American farce-comedy.

Larric walked out on rehearsals when the doctoring began and demanded production be stopped. Miss Wilck answered that he could buy her investment to date for $11,300, but otherwise it would go ahead; she suggested the author take a rest somewhere until the formal opening. At Great Neck the producer took the bows from the audience of professionals, but Larric had sneaked away.

"Made in France" closed when Lya De Putti failed to show up for a performance; patrons were refunded their money. The UFA star was too disheartened to continue before empty houses after scorching reviews; Larric went to bed for three days, and the producer had another flop. His original script gone, the writer is now trying to find his tenth of the play and rewrite his original lines for "A Sentimental Journey."

As though producers haven't had headaches enough this season, theatregoers are driving them crazier by a manner they have developed of becoming interested in plays a day or two before closing. After the usual poor pre-Christmas, MacGowan & Reed decided to call off "Twelfth Night." Immediately came a clamor for seats and the last two performances were almost sellouts. Indicating that the play might have had some more pulling strength, but plans had already been made to call it a stay. Same thing on other shows.

With the last couple of performances bringing in money, producers see a late hope of holding on another couple of weeks. But it's too risky. The public seems to be working on the theory that there's always enough time to get around to a play, but they jump at the "Last Week" notice.

There is talk again of a mammoth building project that would erect a giant hotel on the site now occupied by the Shubert, Broadhurst, Booth and Plymouth theatres, New York. Since the original dream the Shuberts, who own or control those houses which abutt upon each other on 44th and 45th streets, west of Astor, absorbed the Majestic, Royale and Mosque, which take in the rest of the block down to the Lincoln hotel. Latter theatres are included in the project. It was proposed to rebuild the theatres within the hotel with covered passages leading to all. Since Times Square has since been over-hoteled (and that goes for the new office buildings in the district, too), the project appears further away than ever.

Conditions so bad in legit now that some of the shoe-stringers are trying all kinds of trick ways of keeping going. One of them, who has already produced a flop this season and is working on two more plays, last week negotiated with another producer for a part in a play the other man is readying.

Since he once was a good actor with a decent rep he almost got the job. But he held out for a promise that the show stay in New York, allowing him to continue his producing activities at the same time as he is earning a living by acting. Deal fell through.

From producing burlesque a couple of years ago to producing a literary prize play is the jump made by Jimmie Cooper. Cooper is casting "Barbara," by Baron Genaro Mario-Curci, which won the Chronache Letrarie e Teatrali in Naples several years ago.

"Barbara" was played in New York in Italian in November, 1929, at the Gallo theatre with Elvira Curci-Caccia in the title role. By permission from Mussolini Miss Curci-Caccia will play the same part in the translated version. She is said to speak perfect English. Play goes into rehearsal at the end of the week.

Among the theatrical properties tied in with the Gilbert Beesemyer-Guaranty bank debacle in Hollywood is the Hollywood Playhouse. Legit house was the promotion of Beesemyer and his associates, all officials of the Guaranty, who underwrote the deal after collecting $357,000 from 1,000 stockholders who put up $357 a piece. House has constantly been in the red since it opened four years ago.

The stockholders never realized a cent on their original investment and are now holding a big bag.

Probably the heaviest nut of the legit season is being undertaken by Bela Blau for his next production, "Anatol," by Schnitzler. Cast will include Joseph Schildkraut, Walter Connolly, Miriam Hopkins, Patricia Collinge and Ann Forrest.

Gabriel Beer-Hofman, friend of the author and formerly with Reinhardt, is directing and there will be seven sets. Production is set to open at the Lyceum, N. Y., on Jan. 15. "Anatol" was produced in America once before in 1912, John Barrymore then playing the lead.

That the Shuberts are short of shows for their New York houses is

(Continued on page 69)

Chi Civic Opera Chorines Have World's Only Line Jobs for Life

Chicago, Jan. 6.

The 35 chorus girls at the Chicago Civic Opera Co. here think they have the world's finest jobs.

All have been in the company from 10 to 14 years.

Many have married and raised children, without any loss of time.

Most all work winter and summer, splitting the time with the Civic in the winter and Ravina and the Cincinnati Zoo opera in the summer months.

Because very few outsiders can make the stiff grade of opera chorus standards the present 35 feel very little competition.

Yearly about 200 candidates try for the coveted jobs, which pay salaries ranging from $100 to $150 weekly. All are given an audition before a committee of the Choral Society, after which they appear before Attico Bernabine, chorus master. He, looking for blending voices, can pick only one type, leaving 99% in the cold.

No Dumbbells

Before a girl can try for the job she must have memorized and be prepared to sing 14 opera choruses. That's just a start and in itself requires some years of preparation, as many are in foreign languages.

Most of the present 35 girls can warble chorus from anywhere between 100 to 145 operas (this includes three foreign languages) with possible 10 or 12 light opera scores thrown in.

Unlike the chorus brigade of the legit the opera chorus is respected by the stars, both male and female on a pal-like basis. Because all the girls have been on the job so long each has her three or four changes for each opera made especially for her, with no one but the gal they are intended for wearing them.

All the courteousness shown the stars extends to the opera chorus girls.

Intermarry

Backing the girls is a male chorus of about 38 members, who are treated the same as the femmes, with their spots being as secure. Many intermarriages between the male and female ends of the choruses, with a record here of all marriages happy and lasting.

Type of girls who study to be opera chorus girls do not intend to pass beyond this mark when they set out to make the grade. Mostly a mistaken idea that opera stars start with the chorus.

Grace Cunningham, spokeswomen for the 35 girls here, says the girls all mastered the opera choruses, with the chorus as their single goal. Once in they are content to remain and live out their life singing the mass roles.

Like Jazz

For recreation this chorus goes in for jazz melodies. The hotter and lighter they are the better pleased the opera chorus. Notable that many opera stars back stage, in off moments, hum pop tunes between the heavy singing. All claim it is a letdown from the deeper ranges. None are averse to the present day music, with many being excellent customers for sheet music and the popular records.

All watch their diet pretty close, as while a high price star can, and does add weight, it is not considered good form for the chorus.

Louis Mann's Illness

Louis Mann is seriously ill in Mt. Sinai hospital, New York, where he was operated on last week by Dr. A. A. Berg for intestinal trouble.

Mann recently returned from the coast where he appeared in several pictures.

"Shyster" Moving East

Hollywood, Jan. 6.

Harry Green retires from "The Shyster" Saturday (10) after two weeks in Geary and San Francisco.

Production will be doctored and recast so it can be taken East for a reputation run, before United Artists films it.

Bond Up for Two

A $10,000 surety bond, covering "She Means Business" and "Hobo" was posted at Equity last week by James W. Elliott, producer. Bond is to cover both shows.

INDIE WALKS OUT

Clarke Painter Will Wait Until Better Times for Ventures

Clarke Painter, indie legit producer, closed his offices on 42d street and walked out. Painter said he might open them later on, in a new location.

He had announced production of "These Gay Romans," by Guido Nadza, but was unable to promote backing. Play is now owned by A. L. Jones, who is expected to do it shortly.

Painter was also interested in the Theatrical Industries Corporation, producers' backing group started and announced by Jersey brokers, but off indef because of money tightness.

RIVAL OPERATIC COS. STAGE WAR ON COAST

San Francisco, Jan. 6.

What looks like an operatic war on Pacific Coast, loomed here last week when H. Joseph Kertz, president of the Pacific Sangerbund, accused the Chicago Civic Opera Company of using unfair methods to hurt the tour of the German Grand Opera Company.

According to Kertz:

"Pressure has been used upon musical bodies and individual managers in an effort to induce them to cancel or abridge their contracts with the German company.

"The Chicago company, fundamentally Latin in background, changed its repertoire to include works that were German such as 'Die Walkuere,' which is the announced opening piece for the German company in its forthcoming engagement in San Francisco and Los Angeles this month."

Kertz further charged that the Chicago Company surreptitiously changed the date of its engagement to one so close to that of the German Grand Opera Company as to jeopardize the latter's business.

Indie Fills Gap in Shuberts' Availables

With a scarcity of their shows prevalent, Shuberts are booking "In The Best of Families," indie production, into their subscription group in Washington. "Families," produced by Tom Kilpatrick, opens at the Belasco, Washington, D. C., Jan. 19 for a week on the subscription plan.

Cast includes Charles Richman, Grace Filkins, Lawrence Edney, J. H. Brewer, Mary Arbenz, David Morris, with Jo Graham directing. Piece is slated to open on Broadway week of Jan. 26.

Sharpe on His Own

Stanley Sharpe, who resigned as general manager for Flo Ziegfeld, will become a legit producer. Sharpe is taking a vacation at present. He has several scripts under consideration.

They are said to be straight plays, although he has principally been concerned with musical attractions. First reports were that he might enter the Erlanger office.

Bronx Nearly on Map

America theatre, in the Bronx, formerly Miner's home of burlesque, almost re-opened with a legit attraction last week—almost.

I. S. Richter, said to be a playbroker, had the house all set for his own production of a Chinese play of his adaptation, "The Circle of Chalk," when Equity asked for a bond. No bond, no players. No players, no show.

"TOYLAND" ON TOUR?

"Babes in Toyland," Victor Herbert musical revived by Shuberts, is reported being taken over by Leo Singer, of Singer's midgets, when the show closes at the end of this week.

Singer, assuming management, will tour in Shubert houses.

"Sex" Folds, Not Enough Punch for Hinterland

Cincinnati, Jan. 6.

Mae West's "Sex" folds at the Shubert, Cincinnati, Jan. 10, after 19 weeks on the road.

In each city visited the attraction started big, but press comments that show was without sensational sex situations that were expected chilled receipts for remainder of engagements.

Legit Pulmotor May Be Plays From Scenarios

Reverse action, that of producing legit plays after they have been made as pictures, may shortly become an actuality. William and Harry Brandt, theatre operators, are currently lining up with Metro to produce a legit show of "Ex-Wife," novel, made by Metro as "The Divorce."

Jed Harris, along the same line, was recently reported dickering with Warner's for stage rights to "Doorway to Hell."

Producing legits along these lines, if it happens, will radically alter contract arrangements, since picture rights would not enter but would apply on the reverse angle, that of paying picture producers for stage rights.

At the same time, legit production might be gingered through picture money financing and the film aiding the legit's b. o. appeal.

Actor-Manager Must Pay "Berkeley Square" Cast For Unfinished Show

Chicago, Jan. 6.

Unusual situation between manager and performers of "Berkeley Square" was the result of the sudden stopping of the opening show at the conclusion of the second act when the featured player, Leslie Howard, claimed he couldn't continue because of laryngitis.

Management was of the opinion that the players were to be paid only their board and room bill for that day, claiming that the situation came under clause 23 of the Equity contract, which deals with the "illness of the featured player" problem.

Equity council, however, ruled that the performers were to be paid for the show, claiming first, that there should have been an understudy for Howard, and second, that three performers had already given their entire appearance by the time the curtain was rung down.

Management now has the right to request a new decision by an arbitration board, but it is understood that they will abide by the council's ruling and pay off for the opening show.

Leslie Howard is also part owner of the production.

Harry Puck Impresario To Chicago's Elite

Chicago, Jan. 6.

Harry Puck, musical comedy juvenile and dance director, has been awarded the plum job of host for the exclusive Opera Club starting this week.

Opera Club meets each week for the society mob. It's strictly formal for social registered membership exclusively.

Puck is in Chicago with "Three Little Girls."

Tarkington's Eye Trouble

Indianapolis, Jan. 6.

While his fellow townsmen are witnessing the premiere of his new play, "Colonel Satan," in his home town, Booth Tarkington, will be in a Baltimore eye hospital making a painful battle to retain his sight.

Tarkinkton left Indianapolis Sunday to undergo another operation. He has been gradually losing his sight for several years and makes frequent visits to his physician in the east. The Tarkingtons were here for the holidays.

Season's Tough Going Indicates Shoestringers Are Out for Period

For the first time in years the annual song sung around this time of year "that the shoestringer is through in legit" really holds water. Past season offers ample proof.

Only seven shoestring shows were listed on the past half season. That's an indicator.

Since this flop one shoestringer hasn't been heard from. The show, a colored musical, was taken over by an independent actor. Another firm is reported out of show biz entirely. Their show lasted three nights with woe. At least, one new short roll producer has gone on Equity's "bad boy" list.

Each of these shows was a quick closer and a trouble maker. Two troupes even come to New York. Usual actors' moans, particularly where bonds were waived, followed. Colored actors were in for plenty, one two tries, "Hot Rhythm" and "Sweet Chariot."

Plenty of shows were announced by the small producers, but as early as October about 10 were known to be through. Prospects for the peanut tries would possible fill a nut shell. Unpaid bill producing always will be a part of legit, it is claimed. But it became unusually bad this year and looks worse.

Situation is greatly helped by desperate actors who will take a chance on anything just to work. Most of the time it's pure folly as the performer often finds himself worse off after the blowoff than if he hadn't taken the job, knowing what might happen.

SAM GERSON SOLO

Shubert's Advertising Pilot Breaks With McCutcheon

Chicago, Jan. 6.

Ben McCutcheon, of the McCutcheon-Gerson advertising agency that handled all the Shubert business here has withdrawn from the firm.

Reported disagreement between Gerson and McCutcheon given as the cause of the split. McCutcheon handled all the commercial accounts, leaving theatre field to Gerson, who is still carrying on, while the ex-partner had opened up in another spot.

LEVEY'S NEW PROJECTS AND VAGUE BACKING

Although no report of clearing up back claims filed against him at Equity had been heard up to last Saturday (3), Bernard Levey, indie producer, was reported in a deal with William Randolph Hearst to take over the latter's Cosmopolitan theatre on Columbus Circle for a series of legit shows. Levey is in bad for about $2,000 at Equity on actors' salary claims.

Saturday (3) Levey announced he had tied up with John Gugliucci, said to be an acreage and spaghetti salesman.

First show to be produced by Levey was listed as "Pagan Fury," by Sam Warshawsky, Radio Pictures p. a. Levey also announced "Take My Tip," by Nat Dorfman, Ziegfeld press agent. "Shoes," dealing with cobblers, and previously announced a number of times, was also announced for production.

Reported last week that two New York dailies were contemplating action against Levey on the charge that he sent out false information to them. It was said that previous announcements made by Levey brought forth complaints by persons named in his stories as being associated with him. Later learned, however, that no such action would be actually taken.

One dramatic editor claimed that Levey's latest press release named non-existent organizations. Editor is said to have spent an hour checking up. Announcement, which appeared in some morning dailies last week, listed several corporations in which Gugliucci was said to be interested, but which were not found in the Manhattan telephone directory.

It was also announced by Levey that he and Gugliucci would produce "Playing Around," by Mary Brokes, and "The Master," by Gugliucci, and that Pedro de Cordoba, and Guy Bates Post would appear in some of the pieces.

Cochran Due in N. Y.

Charles B. Cochran is due in New York by the end of the month to arrange for New York production of "Evergreen," the Rodgers & Hart show he now has running in London. "Evergreen" was considered by Max Gordon who dropped negotiations for it because he felt it was too big a show to allow of a gamble.

While Cochran is here he will see "America's Sweetheart," which Schwab & Mandel will put on about the first of February. Cochran may do it in London as his next.

Railroad's Helping Hand

Concord, N. H., Jan. 6.

The Boston & Maine railroad wants to increase its business and incidentally to help boost Boston theatre business.

The railroad has asked the Public Service Commission for permission to shift schedules to provide sleeping car service for New Hampshire patrons of Boston theatres and other amusements.

Quick Follow Up

St. Louis, Jan. 6.

The road company of "Street Scene" closes here Saturday night and on the following Monday (12) the Mary Hart Players at the R-K-O Orpheum offer the same play in stock.

Jessel Will Present Cantor—But at Least It's Their Own Idea

Eddie Cantor and George Jessel have made one of those friendship pacts to do a show together next season. As the Cantor-Jessel friendship and mutual regard are pretty close and similar, this pact might be kept.

Jessel will produce and Cantor is to star. Billing will read, "George Jessel presents Eddie Cantor in _____," with Jessel prompting from the wings.

No Official Road Okay On "Greeks" as Yet

Although "The Greeks Had a Word for It" is expected to last through the winter at the Harris, touring plans are in doubt. It had been proposed to send the show to the road with Norma Talmadge starred, but the producer (William Harris, Jr.) has not okayed that because it may interfere with the road chances of the original company.

Metro bought "Greeks" for pictures and Miss Talmadge is to star in the film version.

Ahearn Rehire Award

Will Ahearn's claim against Florenz Ziegfeld has been settled, with the comedian getting one week's salary.

Ahearn had been engaged for "Simple Simon" with his contract providing his playing in the show when it reopened after a layoff. When the show was taken over from Ziegfeld by Ed Wynn, Ahearn was not engaged and claimed two weeks' salary.

HISTORIC KY. HOUSE BURNS

Lexington, Ky., Jan. 6.

Fire which started while the building was vacant damaged the Bourbon theatre at Paris, Ky., causing a $75,000 loss.

Formerly the Paris Opera House, the theatre was remodeled and opened six weeks ago. The Bourbon was under lease to the Phoenix Amusement Co., chain of central Kentucky.

BOND PAYS, SHOW CONTINUES

First week's salaries for cast of "The Life Line" at the Vanderbilt were paid from the $2,100 cash posted at Equity last week.

Show, produced by Leo Bulgakov, with Walter Damrosch said to be bankrolling, will continue another week anyhow.

Tokyo Cop Censor Rules Make Hon. Casey of Boston Seem Bold

Tokyo, Dec. 8.

Tokyo is doing a Boston.

The police of this staid and sober Oriental capital, with their usual solicitude for the morals of their charges, have begun to censor the revues. In the words of your correspondent's Japanese secretary, the "police authorities decided to ban severely any things which is red-hot and low down." And also, from the foreign point of view, a lot of things which are lukewarm and shoulder high.

The following regulations apply not only to native talent but to any foreign acts appearing in Tokyo theatres:

Article I—Scripts for all revue, vaude and cabaret acts must be submitted to the censors before being presented to the public. Police permission must be obtained in each case. (Reason for this appears to be the unmerciful razzing handed the cops in two recent revue sketches. Their ridiculous sense of dignity got a kick in the pants in a sketch called "The Tiger," reported in Variety during September.)

Article II—In presentation, lighting and costume the following points should be noted:

a. Flesh-colored trunks are forbidden. Trunks of any kind must extend at least two inches below the crotch.

b. More than half the back may not be exposed.

c. The breasts may not be exposed below the point of decency.

Half-Way Decency Won't Do

d. Costumes in which one leg is covered and the other bare may not be used.

e. Hula and kootch dancing or dance motions resembling them are strictly forbidden.

f. Lighting effects which make the dancers appear nude are forbidden.

g. High kicking toward the audience is barred.

h. Any action which is suggestive or seductive but which comes technically within the regulations must be reported to the police authorities for their approval.

i. "Living statues" and tableaus will be allowed only when the girls wear skirts of sorts. The police order is worded to suggest that they also must wear tights completely covering the body.

The new regulations went into effect November 22.

Since other cities have no such rules, the effect of these probably will be—like the effect of most previous rulings of the kind by the Metropolitan Police Board—to drive the people elsewhere for their entertainment. The Japan Tourist Bureau has a standing quarrel with the Tokio police. "We," declare the Tourist Bureau officials, "try to bring tourists to Japan and keep them amused when they get here. You—speaking to the police—do your best to take all the joy out of life. How do you expect us to make Japan attractive to our money-spending visitors when you make night life impossible and confine their activities to going to bed or going to the picture houses?"

The police have never replied to this yelp. They generally wait a month or so after each bellow from the Tourist Bureau and then pass some more regulations along the same line.

Shochiku Theatrical breaks out a new revue at the beginning of December. Little advance dope is available, but it is said to be even more pretentious than those of the past. Little game among foreigners here is to see how many acts in Shochiku revues can be recognized and sources named. Now that Hollywood is shipping out practically no musical shows, game gets harder.

Nipponese Taps

For a couple of years the Japan theatre has been in course of construction. When building started it was hailed as one of the largest motion picture theatres in the world. Original promoters went broke half-way through, but a few months ago found new finances and started again.

Early in November the first performance of the Japan theatre revue troupe was held. The theatre for a year has been maintaining a school for its talent, the dancers being under charge of Yvonne de Montagny. The program was mostly dancing, although there was a bit of vocal work and a one-act sketch. Ensemble numbers were fair, as they generally are in Japan, but

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Argentine

By HARRY E. GOLDFLAM

Buenos Aires, Dec. 20.

"Olympia," Metro's Spanish talker, is going the way of the rest of the Spanish films. Released at the Astral with superb exploitation, it proved unable to enthuse a first-run audience. While it will do well in the neighborhoods, the big money will pass it by.

This picture is to date the most ambitious of all made in Spanish by American studios, and still it won't click.

Argentine will still not accept the diction of Spain. Money spent in trying to force this product locally is, to a certain extent, wasted. In the long run the expense will be met, but it seems better business to stick to intelligent titling of big American productions.

"Romance" is an apt example, this picture doing well four times daily at top prices in the Palace, first-run, and continuing the success even into the present hot weather. "Olimpia," on the other hand, after

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Cochran After Names To Follow Marx Bros.

London, Jan. 6.

C. B. Cochran is after several name attractions for extended engagements at the Palace, where the Marx Bros. now hold forth.

Presumably the date is for a month, as in the case of the Marx boys. Among the turns approached are Moran and Mack.

Here for Players

Amsterdam, Jan. 6.

DeKoos, probably the most important producer of revues in Holland, is due in New York on the Europa, Jan. 9.

He goes over to contract performers of every type for spring productions and for use in vaudeville.

Opera to Vaude

Amsterdam, Jan. 6.

Bouwmeester, the oldest operetta troupe in Holland, will disband shortly. It is practically bankrupt.

House, where for many years the organization has held forth, will become a vaudeville theatre.

JULIAN JONES DIES

London, Jan. 6.

Julian Jones, for many years musical director at the London Hippodrome, died in a local nursing home Dec. 31. He was 57.

Concert Successes

The Hague, Jan. 6.

Two foreign concert artists enjoying success here in small halls are the Russian violiniste Cecilia Hansen and Xavier Estermann, Swiss guitarist.

London Wants "Lifetime"

London, Jan. 6.

Basil Dean is negotiating with Sam Harris for a London production of "Once in a Lifetime."

If arrangements can be made the production will start immediately.

Egypt Visitors

Cairo, Jan. 6.

Among the winter season visitors from abroad to the Nile region are Betty Balfour, English star, and Rudolph Ellanger, English scholar and authority on Arabic music.

O'Gormans for Publix

London, Jan. 6.

O'Gorman Bros. sail tomorrow (Wed.) on the Aquitania, opening for Publix Jan. 29 at New Haven for a tour of 24 weeks.

"Heatwave" for U. S.

London, Jan. 6.

"Heatwave," current hit here, will be done shortly in America, it is learned. Basil Rathbone has been engaged to do the lead.

Len Niven Dies

Sydney, Jan. 6.

Len Niven, musician at the Capitol, Sydney, died this week.

NITE LIFE IN THE HAGUE ALMOST GONE

The Hague, Jan. 6.

Trade depression is slowly spelling the death of night whoopee spots here. Dearth of spending money has already closed the Cabaret Gaite adjoining the Tuschinsky cinema and run by the same interests.

This place, only a few months ago, held a gala celebration and its fifth anniversary was to have been observed with fitting ceremonies. In all probability the former cabaret hall will be transformed into an avantgarde film theatre.

Moscow's "Abie" Made Over for B'way Trial

Moscow, Dec. 20.

The English-language rights to the outstanding legit hit in Russia since the revolution has just been signed over by its author to two Americans who have translated and adapted it with a view to Broadway production.

Play is "Squaring the Circle," a three-act farce which merits its title of "Moscow's 'Abie's Irish Rose.'" It has been running here for years at the Moscow Art theatre—the same theatre which splurged on Broadway some years back—and is still packing 'em night after night not only in Moscow but in Leningrad and other Russian centers. It is also being produced in Berlin by Reinhardt.

Its author, Valentine Kataev, is known to Americans through his novel, "The Embezzlers," which was a best seller last season. He has signed over all English-language rights for publication, stage production, screening, radio, etc., to Eugene Lyons and Charles Malamuth, of the Slavonic Department of the University of California, who is here studying the theatre.

Parenna Whole Show

Berlin, Jan. 6.

Paul Spadoni and Edith Kohnke, formerly with the Erna Gillis Agency, joined the staff of Parenna, German booking office, Dec. 31.

At that time all independent agencies automatically ceased to exist under a law passed several years ago.

London, Jan. 6.

Paul Spadoni, now agenting for Parenna, has just returned to Germany after scouting this territory for talent.

Russians for N. Y.

Belgrade, Dec. 27.

"The Blue Bird," famous in the repertory of the Russian theatre, is playing a local engagement under the director, Juzhni.

Same troupe probably will appear in New York during the coming year, Juzhni stating to "Variety" that he is negotiating for American dates with prospects of closing them promptly.

Courtneidge-Keys Revue

London, Jan. 6.

"Folly to Be Wise," revue, with Cicily Courtneidge and Nelson Keys as principals, opened a fortnight's preliminary engagement at Golders Green Dec. 22. Piece is due for the West End.

The two stars and Al Trahan scored individually, according to reports reaching London.

Habima Troup Opens

London, Jan. 6.

Habima Players, Russian Jewish organization known in New York, opened Dec. 29 for a fortnight engagement at the Phoenix.

Opening attraction was "The Dybbuk," which drew a large gathering of the intelligensia. Business continues fair.

DUTCH SHAW REVIVAL

The Hague, Jan. 6.

The Amsterdamsche Tooneel company revived at the Theatre Royal, George Bernard Shaw's "Major Barbara." It turned out to be a panic for popularity.

Translation for this production is made by Verkade. Cast includes Vandalsum, Demeester, Nel Stants, Mme. Chrispyn.

"Mr. Pickwick" as Play In Czech by Langer

Prague, Dec. 17.

Dickens' "The Pickwick Papers" has inspired the Czech dramatist, Dr. Franticek Langer, whose "A Camel Through the Eye of a Needle" and "Peripherie," both given in New York by the Theatre Guild, to write a comedy, "Mr. Pickwick," which received its premiere at the Vinorady City theatre.

The play contains 12 stage pictures, dealing with the adventures of Mr. Pickwick with a meeting of the Pickwick Club in which the members decide to go on a journey and ending most happily with a Christmas festival honoring Mr. Pickwick, who has returned from a prison sentence for breach of promise brought against him by a gay widow.

One of the best incidents in Langer's new play is the appearance of amiable Mr. Pickwick in court as the defendant in the breach of promise suit, with the widow and his faithful servant, Sam Weller, also in evidence.

SQUARE AMERICAN HERO OF NEW SOVIET DRAMA

Moscow, Dec. 24.

An American character holds the spotlight of heroism in the latest production of the Vakhtangoff theatre here. The play "Tempo," written by Nikolia Pogodin, is a dramatization, in 9 scenes, of the building of the Stalingrad tractor factory, and an American engineer in charge of the job figures as the incorruptible hero.

The "Mr. Carter" on the stage is a thinly disguised representation of the real American who headed the Stalingrad work, John K. Calder, of Albert Kahn & Co., of New York. Russian footlight immortality has thus come to an American technician employed in Soviet industry.

The actor who plays the role, M. Ruslanov, told Variety correspondent that he frankly modeled himself upon Mr. Calder and that the playwright just as deliberately based his character upon Mr. Calder. M. Ruslanov gives a creditable performance. For Mr. Carter of the play wears large horn-rimmed glasses, since Russians believe that every American is born with a pair on his nose; and he does not break into a Charleston under the prodding of vodka in conformity with the Russion notion that the Charleston is a part of every good American's education.

European Chooser Puts Damper on Powell Act

Paris, Dec. 27.

American acts with original material are up against it if they haven't arranged some means of protecting themselves. This is strikingly instanced in the case of Jack Powell, who, after playing London for several months, found that his kitchen act had been lifted by an imitator whose booking in Germany prevented Powell playing the country and resulted in his returning to America.

The imitator approached Jack Powell in London pretending to be interested in the act, and even got an autographed photo. He then got Wolheim, London agent, to book him at a small salary at the Winter Garden, Berlin, well ahead of the date when Jack Powell intended to accept booking at the Scala, imitator being billed as the original kitchenette act.

Powell will return to Europe in the spring.

Paris Spring Revues

Paris, Dec. 27.

French producers are already at work on the spring crop of revues.

Acts suitable for such productions are being canvassed and in some cases engagements are being closed.

Folies Bergere is one of the institutions that already has started closing contracts.

Mrs. Sinclair Lewis Under Knife

Berlin, Dec. 27.

Mrs. Sinclair Lewis successfully underwent an operation for appendicitis here performed by Prof. Huebner at the Mommsen hospital.

The American novelist and his wife will make Berlin their headquarters during January, while Lewis will make a visit to Copenhagen.

They return home by way of London.

CHARGE FRENCH STAGER LIFTED FILM'S IDEAS

Paris, Dec. 27.

Dispute is raging, because it is alleged the legit stage adaptation of "David Golder," coming to the Porte St. Martin, is partly lifted from the "David Golder" film (completed but not yet released), after Irene Nemirovsky's novel. The novel itself was discovered and published by Bernard Grasset, and tells the story of a man who sacrifices himself to please his wife and daughter, film rights and stage rights being sold separately to Delac and Vandal for film and to Maurice Lehman for stage.

Film adaptation was made and directed by Julien Duvivier. Jacky Monnier and Paule Andral act the two women. The dispute came when it was found that Harry Baur, who plays the lead in the film, was also to play the lead on the stage, and it was contended that the stage adaptation by Noziere had been altered, due to Harry Baur bringing to the stage many ideas lifted from Duvivier's filmization, of which, of course, he was fully cognizant.

Dispute is specially acrimonious due to the fact that Maurice Lehman, the stage producer, is the champion fighter of the stage against pictures, having himself published newspaper ads, such as "Why go to Pictures?" Film producers, on the other side, are doubly bound to uphold the rights of the picture people, not only in their general interest, but because Charles Delac, member of the firm, is president of the picture producers' association.

Irene Nemirovsky herself, the author of the novel, argues she has nothing to do with the dispute, but is said to have so enthusiastically endorsed some of the film rushes that the ideas were lifted for the stage. Film producer now suing stage producer.

Auriol Lee Gets Entire Fortune of Wm. Brancker

London, Jan. 6.

Auriol Lee, American actress who has appeared as producer here, will receive the entire estate of Sir William Sefton Brancker, director of civil aviation, who was killed in the destruction of the R-101.

Estate is valued at $35,000.

In Paris

Gordon Pollock, Georges Hale, Cole Porter, Hugo Brick, Ord Hamilton, Bruce Barton, Nicolas Tcherepnine, Sadie Jackson, Fifteen Swanson Personality Girls, Marc Antoni, Margaret Quinby (Mrs. Irwin Walsh).

More Agitation

Capetown, Jan. 6.

Musicians' union, which has many unemployed members, has renewed its agitation against the Government permitting the entrance of foreign bandsmen.

Union points to the action of England in limiting the importation of American musicians and argues that the same course should be followed here while many native players are jobless.

Feature for Egypt

Cairo, Jan. 6.

Dalbagni, local impresario, lays great stress upon the high quality of his latest importation, the Theatro dei Piccoli company, directed by Vittorio Podrecco, which makes a run in Egypt extending over January and February.

Performances will be staged at the Alhambra, Alexandria and the Kursaal, Cairo.

R. R. Aid

The Hague, Jan. 6.

Dutch railroads are contributing to the success of the operetta "Love Boat," by Vada Ennem and Sprankelyn, produced at the Theatre Carre by the Bouwmeester Co.

Roads make special rates, like an American excursion, from the provinces to The Hague on Saturdays, returning the visitors back home after the performance.

London Cabaret Date

London, Jan. 6.

Fairchild and Lindholm open at the Kit Cat this week for a run.

LONDON VAUDE BILLS FULL OF NAMES

London, Jan. 6.

New bill at the Palladium (vaude) started with the best supper show attendance in months, the house at capacity in response to the appearance of Sophie Tucker as the headliner.

The red hot mama got a whale of a reception and after doing five numbers was swamped with "requests." She did three more songs.

Derickson and Brown, on the same bill, were well received and Moore and Revel, just returned from the States, did nicely.

Tex McCleod, back after a year and a half, doubled into the Holborn Empire (vaude) from the Cafe de Paris and scored.

The Coliseum, after a frantic search for a headline attraction to stand off the opposition at the Palladium and the Marx Bros. at the Palace, scored a last minute coup in engaging Edith Day, her first English vaudeville appearance. Drew a capacity audience. Musical comedy prima looks like a definite box office draw for the fortnight she is in.

She gave excerpts from the musical successes in which she has been concerned over the past five years and took a splendid reception. Don Lee and Louise, assisted by Trevor and Grayling and 12 girls, appeared in an elaborate dance flash which was very well regarded in spite of indifferent cooperation from the orchestra. Arthur Prince staged a new ventriloquial act, but it does not carry the full punch of his former routine.

Other featured turn is the Aloma Hawaiians, three guitarists and a femme shimmy shaker and singer pleased, although there is no great demand for this type act hereabouts.

London Holiday Bills

London, Jan. 1.

For its holiday feature the Coliseum (vaude) staged Francis Mangan's flash "Toyland" by arrangement with Paramount. Entertainment was splendidly received. Barry Lupino, assisted by three girls, in a nautical comedy sketch did nicely. After six years in the States, Lupino seems to have discarded his dancing, which used to be his strong unit. Matinee attendance has been strong right along.

The Palladium (vaude) bill was without newcomers, Layton and Johnstone headlining. Considering it was a holiday week attendance, especially for the early evening shows, was disappointing. Odali Careno, always a sure show-stopper at this house, was mildly razzed by a couple of gently stewed seat holders, but the management didn't bother to give them air. Careno handled the situation tactfully and profited by a friendly reception.

At the Holborn Empire (vaude) Wells, Mordecai and Taylor, booked for three weeks, scored substantially. Their engagement probably will be extended. Four single women following close together, and three of them consecutive, revealed a remarkable misjudgment in booking.

Over Production Hurts

Paris, Jan. 6.

Over supply of new attractions has glutted the Paris theatre and tired the public.

Even brilliantly played and elaborately produced attractions recently have failed.

Two instances are the showing of "Chienne" at the Renaissance, authored by Mouzy Eon and splendidly played by Firmin Gemier, and "David Golder" at the Porte, authored by Fernand Noziere and finely acted by Harry Baur. Both flopped conclusively.

Fat Role for Tearle?

London, Jan. 6.

Conway Tearle is being considered by Gilbert Miller for the lead in the London production of "Grand Hotel."

Miller is anxious to produce immediately and will probably start work as soon as he arrives from New York the end of the month.

'SWEET'S' $2,780 NIGHT, $34,500 WK. FOR 'EVER'

London, Jan. 6.

"Bitter Sweet" scored its biggest single performance receipts Dec. 27 since the beginning of the long run (starting July 18, '29), due to the library discount being smaller that for the earlier performances. Total was $2,780.

Another high figure was that of "Even Green," which piled up $34,500 for eight performances last week.

"GRIND" LEGIT AS EXPERIMENT

London, Jan. 6.

Capt. Edward Barry, who for six years managed H. M. Harwood's productions, most of them hits at the Ambassadors may develop a new idea in legit.

He has studied the picture house plan of running features on the grind basis, especially in big towns, and has reached the conclusion that legit shows might be made to pay on a similiar basis. He says he will experiment with three performances a day at 2:30, 6:15 and nine o'clock.

He argues that there is a large potential public for the six o'clock show, suburban people who would like to see a play and get home by nine o'clock instead of hanging around from five to nine. Many such loiterers, says Barry, go to a picture instead of a legit attraction.

Picture houses serve six o'clock patrons with jam, tea and toast. Barry proposes to do likewise for his early evening customers.

French Actors Put Ban On "Get Hook" Shows

Paris, Jan. 6.

The Artists' Union, considering amateur performances with the "get-the-hook" angle a detriment to all performers, has petitioned the police to forbid such shows.

Idea was recently introduced at a small Montmartre music hall called the Fourmi, where it drew heavily. Amateurs took part in the performance where the hook was freely employed for knockabout comedy purposes.

BOXING DAY NO HELP, PROVINCES VERY QUIET

London, Jan. 6.

Boxing Day (English holiday the day after Christmas) showed matinees off, although night shows were a sell-out generally.

In the suburbs the picture theatres did capacity, but vaudeville attendance was light.

Provinces reported the quietset Boxing Day in memory, grosses being in many cases below that of a normal Saturday.

Receipts for the week slumped unaccountably in the West End and no explanation is forthcoming, except the assumption that the public is short of cash.

Drury Piece Deferred

London, Jan. 6.

The new Drury Lane spectacular musical piece, "Song of the Drum," has been postponed from its announced date of Jan. 3 to Jan. 9. Statement was that something in the stage mechanism went wrong.

Sir Alfred Butt took advantage of the added time of preparation to call in Weston and Lee, England's best play doctors, to have them brighten up the comedy of the piece.

Mills' Circus Big

London, Jan. 6.

Bertram Mills' annual six week circus over the holiday period has been bigger than ever this year.

Feature has been playing to what amounts to continuous capacity.

CHANCE NEWTON DIES

London, Jan. 6.

Chance Newton, dramatic critic, who wrote for "The Referee" from its first publication 53 years ago, died here Jan. 2.

He was 76-years-old.

AMERICANS' BURN-UP

English Custom of Docking for Christmas Brings Squawk

London, Jan. 6.

American acts here got a burn-up over being docked for the no-performance Christmas, although the practice is customary in England and has been for many years.

The no-pay rule works for English performers as well who accept it as tradition.

There was a legitimate kick, however, in the case of the Palladium (General Theatres), which deducted for three shows although the matinee was off due to the staging of "Peter Pan" in the afternoon.

Paramount was the only theatre concern in England which did not deduct for the Christmas lapse.

MARXES GET OVATION IN PALACE VAUD START

London, Jan. 6.

C. B. Cochran opened the Palace yesterday (Monday) with an experimental four-week season of vaude, initial program being headed by the Marx Bros.

Boys, only three of them, occupied the stage for 45 minutes and were riotously received by a wildly enthusiastic audience. They finished with a brief curtain speech by Groucho, who compared the reception to that of their last London appearance at the Coliseum years ago, when they were deluged with thrown pennies.

Modern British audiences are so familiar with the comedy of the brothers, through their films, that there were audible laughs in the house when the curtain rose and before the brothers made their appearance.

Marxes paid a surprise visit on Saturday to the Finsbury Park Astoria theatre, newly acquired by Paramount, and were received there in the same spirit. House was packed, with a number of stage notables in the audience.

ORIGINAL HEROINE, NOW 75, IN 30-YR. REVIVAL

The Hague, Jan. 6.

Interesting holiday revival was that of "Hoop Von Zegen," first shown exactly 30 years ago on the same date (Christmas Eve). Leading role was played by Esther Boer VanRyk who created the part in the original presentaation and who is now 75 years old.

In the intervening years she has acted the piece 1,000 times. In one scene she is knitting and the product of her needle so accumulated that it was distributed to the Dutch soldiers when the army was mobilized during the World War.

Since its first showing the play has been an international hit, being produced often in Germany with Reinhardt and Basserman in the cast, while Ellen Terry played it in England and in the States. The local revival was a panic, in the cast being Vanderhorst and Ezerman and Jetty Vandyk.

Hale to Pep Resort

Paris, Jan. 6.

With business in the Reviera resorts shot by the general slump, the casino managers are taking every measure to attract trade.

Latest move is the engagement of Georgie Hale, American dance producer, to stage the new show at the Monte Carlo casino in the hope that business can be stimulated.

Min. Golf Folds

Sydney, Jan. 6.

The miniature golf craze has collapsed as swiftly as it came into being in this territory.

The pony courses which dot the landscape and occupy many prominent big town locations are closing on every hand.

London "St. Scene" Off

London, Jan. 6.

"Street Scene" closes Jan. 17 at the Globe.

It will be succeeded Jan. 22 with "The Improper Duchess" produced by the author, J. B. Fagan, in association with Maurice Browne.

Syd Franklin, Brooklyn's Famous Bull Fighter, Gets Mexican Razz, Pelted With Oranges in Bull Ring

Mexico City, Jan. 1.

Sydney Franklin, Brooklyn's brilliant bullfighter, lost some of his luster and the chance to become ace matador of Mexico last Sunday.

Syd's Waterloo of the Mexican bull ring was David Liceaga, native hopper, skipper and dandy dodger of grouchy bulls. It was in a specially staged bullfighting contest. Each had his inning with three bulls apiece. Not one of the bulls had a chance.

About 14,000 people, nearly all locals, watched the boys in giddy costumes tease the animals before finishing them off. Stadium seats 20,000. Most of the attendance was in the bleachers, with the five-pesos, $2.50 American, top price seats not fully occupied.

Got Mexican Razz

The light attendance on a perfect Sunday afternoon for the greatest moronic sport in the world could not prove that either of the two bullring gladiators is an ace draw. But what landed Syd's balance on the wrong side was when the bleacherites threw oranges at him in the ring. That is Mexican razz plus the double O.

Syd would have fought the 14,000 on account of those razzing Mex lemons. He turned around in the ring, glaring at the roughnecks, and they answered with yells. Some said, "Go back home" to Syd; others suggested "he get a revolver." None cried or mentioned "Gringo." Though the Brooklyn boy did put up a light-weight bull-killing performance, as against the native popular son, Syd was not as bad as the orange throwers painted him. An undercurrent of sentiment against the only American bull-battler on earth became evident from the outset. When the Brooklynite could not live up to his advance billing as a fancy performer, the crowd felt it had an alibi and let everything go. Besides the razz in color were yells and loud whistling, other Latin signs of flivving.

Franklin upon walking to the bench after vanquishing his second bull, deprecatingly spread his hands, gesture meant to convey "What's the use?"

Liceaga, however, had it on Syd all of the way all of the time. David was on his home lot, had the mob with him, knows his bull stuff, and as a showmanly ringster has it over even bow-stealing vaudevillians like a tent.

Where Hats Are Laurels

The audience at a bullfight decides the winning matador. Their cheers, applause, and hats in the ring do it when it's a matter of favorites, hats are tops and oranges terrible.

After the sixth bull, attendants carried David, the agile, around the ring on their shoulders. He was smiling and bowing, meanwhile waving one of the cut-off ears of his final bull. Another butcher in the ring had cut it off the dead animal, handing it aloft to the favorite.

For a matador to carry a bull's ear is an added honor in this one-sided game. If two spearing favorites survive, the other usually gets the bull's tail to gloat over. The tail may be larger, but the ear stands for the most in bullfighting.

Of the undoubted skill this professional bull killing calls for, Liceaga has plenty. Firstly, he's personable, under 25, unusually graceful and like a dancer on his feet. He's daring in the ring. It's the danger points that seem to count the most. Liceaga invited danger from the animals all of the time when whirling the crimson cloth before them. Concealed behind the cloth, held in the right hand, is a sword. At one time after playing a bull dangerously and prettily for quite a while, a cry came from the stands; "Kill him." This signified the audience was satisfied with the matador's exhibition.

El Toro's Demise

Liceaga put the finish to the bleeding bull by pointing the sword, stepping forward and striking the bull in the centre, just behind its neck. It's a vital spot. If accurate, the bull shortly topples over, when one of the uniformed staff drives a dagger into the same spot, to make it 100% quick. A trio of harnessed horses is driven into the ring, the bull is hooked on and dragged out of the blood and sand hippodrome.

Each kill requires from 10 to 15 minutes, with the physical or showmanly routine each time the same. The routine never varies although the performers may.

Syd drew the oranges when he missed the bull on two sword thrusts. He got him and the lemons on the third try. That is equivalent to a right fielder muffing a grounder.

Liceaga also fell down on his first two attempts to kill his third bull, but Dave had danced so prettily around it just previously that the bunch overlooked his errors. At that, Dave's clumsy finish affected his finale. But Dave didn't care. He had milked the crowd for hurrahs and applause throughout the afternoon.

Jockeys For Applause

Right in the midst of his prancing with and before the bull, Dave would suddenly stop, evidently disregarding the bull nearby, and turn to the grand stands, starting to take bends. The stands each time literally went off their nut at this. Dave stood briefly, grinning, then returned to his main job of killing the bull.

Syd didn't appear to invite the same peril as Dave in premonkeying and this told heavily against the losing lad. Although for an American, Franklin is no slouch bull-fighter. None is who steps into that gory ring and intends to outwit even a tired bull.

The show starts at 3:30 to the second. Main gates to the arena swing open. A herald, on horseback, gallops to the opposite side of the open stadium seats, protecting pillows against the cement are sold by boys who act as ushers if you buy a pillow, otherwise everyone is his own seat finder. Pillows find a sale only in the high price section.

Colorful Parade

After the herald gallops back to the enclosure, the cavalcade marches out. Everybody and everything for the afternoon of Mexican sport are in it, except the bulls. When the gaily colored parade is over, the routine starts.

A trumpet blast and there's a bull in the ring. He comes in from an entrance on the far side. Bull looks around. Sometimes it acts somewhat ferocious at the opening, as often the bull seems very docile. In either case he's "handled" accordingly.

There appear to be "breaks" in this game as in any other. The boys behind the fence who send out the bulls may have a good deal to do with the "breaks." Just as often a lively bull will make the crimson wrap slingers look flashy, as dull moving may cause the matadors to seem slow. Perhaps Sydney didn't get any of the "breaks" Sunday; maybe the boys behind the fence cared no more about him than did the bleacher cut-ups.

The Bull's Small Break

Immediately the bull gets its bearings, the toreadors start to work on him. A matador is usually among this opening steam-up squad. He's the matador to later make the kill. The bull is beset by a small sea of almost red wraps waved before its eyes by men in several colored suits, but minus any red on their clothes. The bull can go after any of the wraps. That's about the only edge a bull has in this bull ring. Except the bull can jump the fence, which often happens. Then the bull lands in a narrow passageway, running alongside the grandstand. Once over the fence and in the passage, there is no place for the bull to go except back into the ring at the nearest of the many entrances.

Another bugle blast and time's up for the toreador. So far the bull isn't injured. He has been only chasing the rainbows and probably having a fair time seeing them and the toreadors slipping away from him. Now come as added foes the men on horseback, the picadors. They mix in with the wrap wavers. The horses are heavily padded in front and under the stomach. About the worst that happens to a horse now-a-days is that a leg is broken

(Continued on page 75)

First $8,000 to "Ballyhoo" Labor, "Smiles" Bows Out This Saturday

High operating costs combined with slump business that has affected the legits, except the real smashes, has resulted in three high-scaled musicals being in financial trouble. One shut down Saturday night, another stops Saturday, the third is week to week and all three heavily in the red.

"Ballyhoo," the latest Hammerstein show, was discarded by that manager after two weeks. He turned the show over to the actors and labor unions. The show had a major salary, W. C. Fields being starred at $4,000 weekly.

First Money to Labor

The first $8,000 goes to stage hands, musicians, wardrobe women, chorus girls and theatre employees, with principals not sharing until that amount is exceeded, under the co-operative plan by which the Hammerstein flop musical reopens tomorrow (Thursday) at the Hammerstein theatre.

Walter Batchelor, the agent, started the co-op movement and arranged the details. His interest was through the number of players he booked into the show, with Mrs. Batchelor (Janet Reade) among them. The sharing plan for the entire cast and crew was agreed to Sunday afternoon after Hammerstein had apparently definitely closed the musical.

Equity was in on the arrangement, while the stage hands' and musicians' organizations sanctioned their remaining on the co-operative basis. One Equity concession was a salary cut for the chorus to $35 each minimum for Equity shows.

Hammerstein contributed the theatre free. Maintenance comes out of the actors' end. The producer doesn't participate in any profits unless some remain in the event the revived show does sufficient biz to pay off all members, front and back, in full. By full in this case is meant the salaries as they stood when the show opened. New scale will be $4.40 instead of $5.50 top.

Hammerstein's complaint was the cost of stage hands and musicians. He averred that he operated "Rose Marie" in entirety for what the labor outlay now is. He declared he was through with producing for two years or more, and announced his theatre, "Smiles" closing, was for lease.

"Smiles," the new Ziegfeld show, was not highly rated and after the first two weeks, business dropped sharply. Last week, at approximately $36,500 the show and house about broke even. Show will be taken off Saturday, even though the withdrawal of three $5.50 shows figured to give "Smiles" a new lease. A new edition was announced. Show has Marilyn Miller at $5,000 weekly and the Astaires at $4,000. The stars and cast, however, accepted a 25% salary cut.

"Sweet and Low," the Billy Rose try, was also slated to fold last Saturday, but at least two weeks more were decided on, with business somewhat better. Fannie Brice, James Barton and George Jessel are in the high salary lineup, but that show also took a salary cut. Only moderate trade to date.

"Vanities" closed last Saturday after a successful run of more than six months, but it will not go on tour. Reason given by Earl Carroll to the cast is that his "Sketch Book" has been having tough sledding out of town. "Vanities" will be sent out next season, with the cast intact, Carroll having an option on the services of all the leads.

Rotating Stock

Poughkeepsie, N. Y., Jan. 6.

Playhouse Players will soon go into rotary stock.

Company will play first half in Newburgh, New Platz, and either Kingston or Peekskill.

Last half will be at Playhouse here.

TEXAS STOCK

Dallas, Jan. 6.

John Hayden reopening Circle here, Jan. 11, for legit try. House, Texas' oldest legit stand, has been dark for almost two years, and, likewise, a jinx for stock. Hayden proposes a 75-$1 top.

Cast includes Barbara Weeks and John Ferguson for leads; Sara Haden, Dick Abbott, William Janey, Florence Keady, Jan Ullrich, Sam Flint and Ella Etheridge.

HOUSE UNDER HAMMER

Altoona's Sheriff Sale—Doc Mishler, 70, May Resume Management

Altoona, Jan. 6.

Mishler theatre, Altoona's leading playhouse, for years under the direction of I. C. "Doc" Mishler, will be sold by the sheriff Jan. 9, in execution of the suit of Mishler against the Mishler Theatre Co., comprised of a number of local business men.

"Doc" Mishler, now around 70, is rumored intending to return to the city from Lancaster and again take over the direction of the theatre, having leased his Lancaster house some time ago. The Mishler is wired.

JOLSON "WONDERBAR" LEAD, SHUBERT HOPES

Al Jolson and the Shuberts may get together once more, following a series of conferences over the week-end and early this week, with Lee Shubert willing to call off the suits he now has pending in the New York courts against Jolson, provided the comedian takes the lead in the Shubert production of "Wonderbar."

The suits started by the Shuberts against Jolson about four months ago, pressing claims totaling around $60,000 for over-payments and losses suffered when Jolson left the cast of "Big Boy," his last Shubert show, six years ago, necessitating the closing of the production.

Bainbridge Cuts Scale; Stock From $1 to 75c

Minneapolis, Jan. 6.

In an effort to educate kiddies to a liking for the spoken drama, "Buzz" Bainbridge here is following the picture lead and inaugurating special children's prices at his stock house, the Shubert. Instead of the usual 50c tariff the youngsters are admitted to the best seats at the matinees for 25c.

The two-for-one plan in effect at the dramatic stock house for several months has had results and now is being abolished. In its place there will be a reduction in night prices from $1 to 75c top.

Whereas business was comparatively light at the $1 top scale, packed houses were the rule during the two-for-one regime. This indicated to Bainbridge, he says, that the public now wants "low price entertainment." The cut in scale is the result.

Two Road Closings

Two touring shows closed out-of-town last Saturday (3). "Sisters of the Chorus," produced by Ray Payton, folded in Boston. Piece had recently played Broadway and flopped.

"Devil Is a Lady," marking Lew Cantor's legit comeback, folded after two week's tryout. "Lady" starred Olive Bordon from pictures and closed at Shubert's Riviera.

Portland Buys Opera

Portland, Ore., Jan. 6.

Advance mail orders for Chicago Civic Opera engagement here March 12 to 14 looks like the burg was a regular show town.

Bill McCurdy, Dufwin legit stock manager, is handling local opera business, and pleased with early results in sale of opera seats.

Raison Will Try

Milton Raison, Broadway p.a., has been bitten by the legit bug and will turn producer. Raison has taken "Hot Money," by Aben Randel, and will start production.

Previously Raison had been p.a. for Connolly & Swanstrom, who recently split up after the failure of "Princess Charming."

"DISHONORABLE" FOR LONDON

"Strictly Dishonorable," which closed at the Avon after a run of 16 months, opened on the subway circuit Monday.

It will play five weeks of neighborhood bookings, then departs for London intact. The Chicago company is filling in other road time.

B'WAY ENTRIES SWITCH

"Julie" to Be Recast—"Strong Song" Off for Revision

"Rock Me, Julie," which opened in Newark last week and is current in Flatbush, will be taken off Saturday. Show will be recast and rewritten.

"Julie" and "Strong Song" were due on Broadway next week. Latter show will continue on the road for at least two weeks more while book changes are being accomplished.

SHUBERTS' CHI SET-UP PUZZLE

Chicago, Jan. 6.

Shubert outlook in Chicago, their midwest stronghold, isn't so rosy. Several of their theatres are going dark.

Understood that the Shuberts will not renew the leases on two big spots, the Majestic and the Great Northern, when the tenancy on these two houses expires this spring.

Princess hasn't been going well this season, has been dark most of the time, but the Shuberts own the building.

Two deals in the loop are hurting the Shuberts. Boys are paying $132,000 annually for the Woods to Jones, Linick & Shaeffer. When R-K-O moved out, they asked Aaron Jones to continue the picture policy. Jones consented, and takings apply on the rent.

Shuberts also has a problem in the Garrick next door, where they are paying $85,000 annually on a 25-year lease. When they signed for the theatre about six years ago they planked down a cold $100,000 as a bonus. Theatre has been going along to intermittent trade, with its two shows so far this season, "Sex" and "Old Rascal," both weak and threatening to close on short notice.

Shubert-Cort Toledo Project Up in Court

Toledo, Jan. 6.

John J. Gorman, New York city, has filed suit for $25,000 in Federal Court here against the Forum Amusement Co. and Plaze Building Co. for work alleged done for the two concerns several years ago.

Gorman states that he was employed by the firms to arrange financing, leasing and building of a new theatre here to house legitimate productions.

Contracts for financing and leasing were completed by the John Cort Co. and Sam Shubert Co., but the building was never erected. Gorman says he received no pay for his work.

Xmas Circus Bloomer

The Shuberts' indoor circus revival at the Jolson folded after one week.

Wynn-Stone Musicals Zoom in Chi—Only Shows Not Cut Rate

Chicago, Jan. 6.

Extra mats and holiday season pulled up grosses around the Loop in encouraging style, but not enough to make the Shuberts go through with their intention of reopening the Princess with "A Bird in the Hand," which was originally set for yesterday (5), but which now has been definitely called off, with the house likely remaining dark.

All pieces showed an increase the past week, with "Ripples" and "Simple Simon" running neck and neck for top dough, which ran for both between $29,000 and $30,000.

"Lysistrata" went into second place with a comeback of $20,000, using cut rates and the mentioned extra mats. "Lysistrata" is now getting a play from the mob who can't pronounce the name. To offset the handicap show advertises as "Lizzie," telling the midwesterns it's funny by any name.

"Bad Girl" opened the 4th. "Young Sinners," going on a road tour after 15 weeks, considered sensational nowadays.

"Ladies of the Jury" will replace "The Tavern" at the Blackstone 12, with the rest of the present crop hanging on from week to week and just wondering. "Mendel, Inc.," is set to go, but it all depends on business. Ethel Barrymore has announced she will show in the Selwyn Feb. 2.

Managers are a bit put out by the news that during 1930 the Field Natural History Museum played to 1,600,000 people. Some of these paid 25 cents, while others came on free days. Notable in Chi free and 25-cent attractions had their biggest year in 1930. Likewise this has been the town's biggest cut-rate year, with six of the cutters openly stating they couldn't have got by without the aid from the two-for-ones.

Estimates for Last Week

"As You Desire Me," Harris (2d week) (D-1,084-$3). Holiday week produced $13,000 for play nobody "gets." With the Guild closed here this Dramatic League house is easing in on the gravy. This is supposed to be "art."

"Bad Girl," Apollo (D-1,443-$3). Started Sunday. Claiborne Foster starred.

"Berkeley Square," Selwyn (1st week) (D-1,086-$3). A postponed opening had no effects. Drew rave notices and some $19,000. Looks like will remain a few more weeks.

"Jonesy," Playhouse (1st week) (CD-603-$2). Got in between $5,300 and $5,400, considered good as it opened along with two other pieces the same week and was visited last by the critics, who liked it.

"Lysistrata," Majestic (8th week) (D-1,997-$3.50). Up sharply after Christmas to $20,000, with the cut-rate helping considerably.

"Mendel, Inc.," Adelphi (8th week) (C-1,110-$2.50). Set to go out. Reported $12,000.

"Old Rascal," Garrick (8th week) (D-1,276-$3). After the squeeze of the week before up to $11,000. At this figure is hoping to make the visit one of 12 weeks.

"Ripples," Illinois (2d week) (M-1,500-$4.40). Leaped up to between $29,000 and $30,000 and disregarding the cut rate entirely.

"Simple Simon," Grand (4th week) (M-1,200-$4.40). A holiday favorite with between $29,000 and $30,000 as its bit for cheering news. This piece, with Ed Wynn, and "Ripples," with the Stones, are two outstanding pieces that refuse to get in on the two-for-one rides.

"Subway Express," Erlanger (7th week) (D-1,319-$3). Got in on the rising tide and washed up with a comfortable $12,500. Not expensive to operate.

"Three Little Girls," Great Northern (16th week) (O-1,365-$3.85). Going strong at $16,000, which is helped with the cut-rate plan. Piece is now a pop favorite crowding in all performances possible.

"The Tavern," Blackstone (2d week) (D-1,219-$3). Got between $14,000 and $15,000, sailing along with the rest of rises of the week on George Cohan's popularity.

CARROLL HAS HOLLYWOOD

Goes In With Spring Musical—Own House Won't Be Ready

Warners' Hollywood, on Broadway, reported going legit since its completion, will assume that policy early in the spring. Earl Carroll is named as the producer who has rented the house.

Carroll will present a revue, either a new "Sketch Book" or "Personalities," there. Latter show was aimed for the new Carroll theatre, 3,000 seater being built on the present Carroll theatre site. This house, however, will not be completed until some time next summer or later.

The Hollywood was sought by other legit producers, but deals were delayed because of the asking rental price, said to have been $10,000 weekly. Deal was closed at approximately half that figure.

ROAD TIME LIMITED TO SAME FEW KEY CITIES

With the coming of the new year there is nowhere anything like a revival of road time.

A casual survey shows there are three stands in Ohio—Columbus, Cincinnati and Cleveland; Illinois, only Chicago; Indiana, none; Michigan, only one, Detroit; Missouri, St. Louis and Kansas City; Kentucky, Louisville (but not often); Pennsylvania, Philadelphia and Pittsburgh; Colorado, Denver (nothing); Utah, Salt Lake (occasionally); New York, Buffalo and Rochester, with Albany occasionally; Massachusetts, Boston and Springfield with Worcester occasionally; New Jersey, Newark and Atlantic City (intermittently).

Where spasmodic dates are offered in smaller stands the producer simply takes a chance somewhat as in the old wildcat days. The big difference now is that there is more cheap competitive stage and screen entertainment with the biggest theatres playing picture policies and not anxious to welcome a traveling show, even where their stages will permit.

Town's Plea for Stock

Harrisburg, Pa., Jan. 6.

Everything had been set for the farewell appearance here of the James Coots and Edna Preston stock as the Majestic owners had anounced the house to be raised for a new business building project. Public brought pressure to bear and the stock remains indef.

Coots is director and his wife (Miss Preston) is leading woman. They took the house after it had flopped as a stock and made a success of the same policy.

Rival Legits Aiming at Booking Truce and Seek Labor Concessions

After both concerns had recorded a series of flops, the Shuberts and Erlangers got together last week for a series of meetings to try arranging more compatible booking arrangements. At the same time other ways of saving the pieces were discussed. Meetings will be continued this week, and it is likely that other producers will be invited in to talk things over.

Three times during the past week execs of the two companies got together. While the meetings were held privately and no information handed out, it is known that most of the time was given over to discussing bookings on the road. Both firms are said to aim at a system of bookings so that they will be opposition in as few spots as possible. This can be done in many spots, it is figured by playing legit against musicals.

Another thing discussed at the meetings, was the question of wage cuts. Managers feel that wage cuts for stage hands and musicians, especially, would be desirable since cuts have been effected in all other departments, actors especially taking the slap.

After other managers and producers are called into the meeting to discuss this, it is said, union representatives will be called in and asked to make concessions. Success of Yiddish theatre managers recently in getting a cut from the stage hands, the execs feel, is a sign that something can be done.

Shuberts especially, inside is, are anxious to cut down running expenses, arguing that they can then cut down admission prices and stimulate theatre attendance.

Cincinnati, Jan. 6.

Local Shubert theatre, besides adhering to general Shubert price reduction to $2 top for dramatic shows, has adopted two-for-one selling plan through creation of a so-called first night club. This cut is for one night a week.

The Stuart Walker Company in stock at the Taft, has a $1.50 top and at the Cox, a Shubert house, where the National Players are in stock, the orchestra scale is $1.

The Erlanger-Grand is sticking to its regudar prices.

Angel Syndicate Broke

Cast of "A Noble Experiment" which was awarded a week's salary by an arbitration board will have to be satisfied with pro rating the $300 balance left of the bond on deposit with Equity since the Big Six Corp., producers of the flop show, have gone into bankruptcy.

Show, backed by a group of Paterson, N. J., business men, folded after a week in New York.

MACLYN ARBUCKLE ILL

Ogdensburg, N. Y., Jan. 6.

Maclyn Arbuckle, veteran stage and screen actor, who retired three years ago, is critically ill at his home in Waddington, near here.

Some Hits to Sensational Figures Over Holiday Week on Broadway; But In-Betweeners Are Ignored

The Christmas to New Year's period among Broadway legits in the "worst" season exhibited some remarkable figures. But that goes two ways. The leaders established new high gross marks, while the weak shows were astonishingly bad at the box office.

Biggest money ever grossed by a non-musical show was drawn by "Grand Hotel," the drama playing daily matinees and in 12 performances topped $43,000. That broke the record established by "Broadway," which had one less performance in a similar holiday period. Holiday prices with New Year's Eve at $6.60 figured in the record take.

"Once in a Lifetime," the comedy leader, went to a new high with a gross of over $31,000 in 10 performances; "Green Pastures," also with two extra matinees, did great trade for a show nearly up to the year mark, getting $27,000. "Elizabeth, the Queen," at capacity, got $26,000, and close to a record was made by "The Vinegar Tree" at $21,300, also in 10 times.

Musical Near $60,000

"The New Yorkers" equalled or bettered its first week with a gross which topped $59,500. No extra performances but the "eve" top scale was $11.

The other leading musicals came back well from the slump of the previous week, with "Three's a Crowd," getting $37,000, best gross since opening. "Fine and Dandy" and "Girl Crazy" got the same gross, which, however, was somewhat under their top figures previously. "Smiles" picked up perhaps $9,000 and got about $36,520, which, however, was figured little better than an even break. It closes Saturday.

Broadway was big as usual on New Year's Eve, but it was lamentably weak on the holiday night itself. One of the newer shows rated having a chance had but a few people on the lower floor, while one of the capacity musicals was off its pace by $1,500. As for the smaller straighter shows, the holiday going didn't mean a thing, several just hovering around the $3,000 mark.

"Ballyhoo" was taken off at Hammerstein's after only two weeks, dropping from $20,000 to $15,000, neither figure meaning anything for a big musical. Show resumes on co-operative lines Thursday. "Vanities" ended its successful run at the New Amsterdam, house going dark; "Purity" was taken off at the Ritz, after two weeks; "Lysistrata" will close at the 44th Street this Saturday; "The Life Line" stops at the Vanderbilt; "The Queen at Home" closes at the Times Square, and "Up Pops the Devil" goes to the road from the Masque. With "Smiles" stopping and some doubt about "Greeks Had a Word for It," the list is materially depleted.

Nothing new in this week but "Colonal Satan," which relights the Fulton Saturday to avoid confliction on card next week, which numbers: "Tomorrow and Tomorrow," Miller; "Philip Goes Forth," Biltmore, and "Anatol," Lyceum. Several added shows may come besides, but "Much Ado About Nothing" is postponed two weeks at the Beck.

Auto Crowd in Town

With the automobile shows current this week, Broadway looked for lively trade, but Monday the indications were not so favorable.

Last new shows may develop a couple of fair successes, but no stand-outs. "Five Star Final" impressed as having a pretty good chance at the Cort; got $11,000 in seven times and should have done better; "Midnight" at the Guild about $14,500, with subscription aid; "The Truth Game," over $12,500 at the Barrymore and should get by; "Meet My Sister" rated around $18,000 at the Shubert, not so hot; "Queen at Home," closing as noted, and same for "The Life Line."

Estimates Last Week

Ballyhoo," Hammerstein's. Was taken off Saturday; a costly flop that played by two weeks; resumes Thursday co-operatively.

Brown Buddies," Liberty (14th week) (M-1,202-$3). Went up a couple of thousand last week with takings approximately $12,500; should stay a while.

"Elizabeth the Queen," Beck (10th week) (CD-1,189-$3). Did great business last week; nearly $26,000 in eight performances (used $5.50 top New Year's Eve).

"Fine and Dandy," Erlanger's (16th week) (M-1,531-$6.60). Held to eight performances, too, and came back with a bang for approximate gross of $37,000.

"First Night," Eltinge (7th week) (CD-802-$3). Extra space advs. in dailies early this week; business little different, however; not over $4,000 for holiday week.

"Five Star Final," Cort (2d week) (CD-1,043-$3). An exceptional melodrama that should land regardless of conditions; got around $11,000 in first seven performances.

"Grand Hotel," National (10th week) (CD-1,164-$4.40). Went to a new record for dramatic attractions; played daily matinees and in 12 performances, plus the New Year's prices, bettered $43,000.

"Girl Crazy," Alvin (13th week) (M-1,387-$5.50). Most of the musicals held to eight performances last week, but cleaned up with Eve prices; this one got $7,600 night before holiday and gross around $37,000.

"Greeks Had a Name for It," Harris (16th week) (C-1,060-$3). May not make a long run, but is among season's successes; last week takings around $16,000; notice is up, show protecting itself.

"Green Pastures," Mansfield (46th week) (CD-1,050-$4.40). What a comeback this long-run hit did last week; four matinees, some to standing room; in 10 performances $27,000.

"Life Is Like That," Little (3d week) (CD-600-$3). Likely to withdraw this week; business last week at maybe $3,000 indicates no chance.

"Lysistrata," 44th St. (32d week) (C-1,323-$3.85). Final week; got around $16,000 last week with holiday aid, but engagement ends because of heavy overhead.

"Man in Possession," Booth (11th week) (CD-708-$3.85). Rates among shows of moderate success; last week not quite $8,500, but made money both ways.

"Meet My Sister," Shubert (2d week) (M-1,385-$5.50). Fair notices and about that kind of business first week with gross approximating $18,000, which is 50% of capacity.

"Midnight," Guild (2d week) (CD-914-$3). Had a fair first week with takings of $14,500 or slightly more; subscriptions principally figured in the takings.

"Nina Rosa," Majestic (15th week) (M-1,717-$5.50). Will probably string this one out for six more weeks; last week a bit better, but not big at $25,000.

"Oh, Promise Me," Morosco (7th week) (F-893-$3.85). Laugh show which somehow never climbed as first expected; up appreciably last week and made money at $12,500.

"On the Spot," Forrest (11th week) (D-1,015-$3). Doing very well considering general conditions; not a standout, but a success; last week $14,000 in nine performances.

"Once in a Lifetime," Music Box (16th week) (C-1,000-$3.85). Comedy leader went to a new high gross mark last week, what with two added matinees and the holiday scales; over $31,000.

"Overture," Longacre (6th week) (CD-1,019-$3). Final week; business fair, though has not developed as expected; about $10,000; not profitable because heavy overhead.

"Pagan Lady," 48th St (12th week) (C-969-$3). Indications are for a couple of weeks more and then the road again; has made money but off; picked up slightly to $10,000 last week.

"Petticoat Influence," Empire (4th week) (C-1,099-$3). Doing well enough for light comedy but not among the leaders; best figure since opening last week; $13,500.

"Purity," Ritz. Was taken off Saturday night; two light weeks, despite a star; had a $5.50 top New Year's Eve too; house dark again.

"Queen at Home," Times Square (2d week) (C-1,057-$3). Final week; very little the first week being less than $4,000.

"Stepping Sisters," Royale (38th week) (F-1,118-$3). A freak cutrater; still getting enough to turn a profit via two and three for one coupon; $5,000 the average.

"Smiles," Ziegfeld (8th week) (M-1,622-$6.60). Final week; has been on week to week basis; up last to about $36,500 including an $8,500 New Year's eve; with players taking cut, business last week to be little more than even break.

"Sweet and Low," Chanin's (8th week) (R-1,413-$5.50). Was slated to close Saturday but picked up somewhat; cast took salary cut weeks ago; $25,000 estimated.

"That's Gratitude," John Golden (18th week) (C-900-$4.40). Got $4,000 New Year's Eve at $6.60, and with one added matinee grossed nearly $15,000 last week.

"The Life Line," Vanderbilt (3d week) (C-771-$3). Final week, receipts so small that company was paid off with coin deposited with Equity.

"The New Yorkers," Broadway (5th week) (R-2,000-$5.50). Drew another remarkable gross last week; no extra matinee, but with an $11 top New Year's Eve, takings bettered $59,500.

"The Truth Game," Ethel Barrymore (3d week) (C-1,090-$3.85). Notices fairly good and with names Novello play should do; topped $12,500 first full week.

"The Vinegar Tree," Playhouse (8th week) (C-938-$3.85). Claimed a house record for last week; with holiday scales and two extra matinees, quoted gross was $21,300.

"This Is New York," Plymouth (7th week) (CD-1,042-$3.85). Picked up somewhat last week with holiday surge but trade considerably under expectations; $9,500, eight times.

"Three's a Crowd," Selwyn (13th week) (R-1,067-$5.50). No added performances but with boosted scales for holiday jumped the gross to a new high for this show; topped $37,000.

"Tonight or Never," Belasco (8th week) (CD-1,000-$3.85). Came back during holiday week with usual eight performances; gross approximately $17,500.

"Up Pops the Devil," Masque (15th week) (C-700-$3). Final week; goes to road; while never big, made money; paced about $8,000 last week; house probably dark.

"Vanities," New Amsterdam. Was taken off last Saturday; played 27 weeks and in earlier weeks to big money, house dark.

Other Attractions

"Art and Mrs. Bottle," Maxine Elliott's; very good last week.

"Mrs. Moonlight," Hopkins; daily matinees holiday week.

Fritz Leiber, Ambassador; Shakespeare rep.

Ruth Draper, Comedy; again doing excellent business.

"Bird in Hand," 49th Street; back for another repeat.

"Iphigenia, New Yorker; drama in Greek.

"Babes in Toyland," Imperial; holiday revival, but staying.

$11,000 for "Dracula" on 2d Cincinnati Showing

Cincinnati, Jan. 6.

"Dracula" (legit), estimated to have hit a dandy $11,000 at the Shubert last week. It was the attraction's second engagement here this season. Business was swelled by cutting price to $1 to holders of freely circulated tickets.

"Colonel Satin," new Booth Tarkington show, had a fair week at the Erlanger-Grand.

2 RECORDS POP IN BIG L. A. WK.

Los Angeles, Jan. 6.

New Year's week ended with a flock of smiles from the local legits. All, with the exception of one, got good returns. "Up Pops the Devil," at the Belasco, topped everything with $17,500. Midnight show New Year's Eve helped plenty.

"Elmer the Great," with Joe Brown at the El Capitan, broke the house record, getting $11,000. Plenty of laughs and good production, plus Brown, paid the dividends. Not so at the Hollywood Playhouse, where Duffy has "Stepping Sisters." Six g's here even with two sellouts New Year's Eve. Playhouse is in a hot spot with a $200,000 loan from the defunct Guaranty Loan Co., which may be called any time now. A little less interference from the directors and their wives might be a way out. But they're all producers now.

"Between the Covers," new play presented by Oliver Morosco at the Biltmore, with Raymond Hatton starred, got away satisfactorily at $7,000. The Morosco name, which at one time meant everything theatrically here, was the main draw.

At the Music Box, the Civic Rep double-billed the week with a return engagement of "Apple Cart" in the evenings, and "Peter Pan" at the mats for kids. Week totaled $8,000, which is another house record.

Estimates for Last Week

"Up Pops the Devil" (Belasco) (1st week). Good start at $17,500. In for six weeks with considerable advance.

"Elmer the Great" (El Capitan) (2d week). Four sellouts and an extra performance helped to break the house record at $11,000.

"Between the Covers" (Biltmore) (1st week). Morosco's attempt to come back as a producer, only fair at $7,000.

"Apple Cart" (Music Box-Civic Repertory). Hitched up with "Peter Pan" for the mats; grossed $8,000.

"Adeline" Philly's Holiday Leader; "You Said It" in Favorable Start

Philadelphia, Jan. 6.

Legit business here during the holiday weeks was good but not sensational. Only one show that anywhere nearly rated the title of a smash. That was "Sweet Adeline."

This musical has succeeded in putting the Erlanger theatre back on the map, and Hammerstein stands a chance of getting back some of his losses if "Adeline" holds up.

In its first week, due to a rather slow start, "Adeline" pulled not more than $26,000, but last week, without an extra matinee, it grossed almost $35,000. The reviewers here went the limit in praise of the show and have kept plugging it. Show was originally scheduled for three weeks only, with Washington booked next, but the capital engagement has been cancelled and "Adeline" will remain here indefinitely, according to the announcement of the local Erlanger office. Advance for this week reached $10,000 by Saturday night, and that's a phenomenal advance for Philly this season.

"Blackbirds" in Van

The other musicals trailed far in the rear. "Blackbirds," considering scale, looked the best. This colored revue reversed its New York experience. Opening Christmas night with a $4,000 advance, it has maintained a steady average and is now listed indefinitely at the Chestnut, "Street Scene" booking on the 12th having been cancelled. With no extra matinee but a special midnight show New Year's and a $2.50 top, with no big boost for holiday performances, "Blackbirds" hit about $19,000.

"Artists and Models" was pretty much of a bust here. Revue got natural gravy at holiday performances, but not much else. Incidentally, it was the last musical to sell out New Year's eve, and just managed to do it.

"You Said It," the new Holtz-Yellen musical at the Forrest, which opened Christmas night, got $24,000 last week. Satisfactory, but hardly notable, considering fine notice the show got.

Of the dramas, "Green Grow the Lilacs" and "Topaze" both did very well, while "Storm Song" was hardly more than fair. The Guild piece, with an extra matinee, got $19,000 in its first week at the Garrick. Despite fine notice, the new Lynn-Riggs play was disappointing in business except for the holiday performances. "A Month in the Country" and "The Apple Cart" were other guild offerings under expectations this season, although given a solid basis by the subscription sale.

"Topaze," at the Walnut, is playing a four weeks' engagement as the fourth subscription offering of the Professional Players.

The only newcomer this week is "Flying High," in at the Shubert for three or four weeks. Next Monday brings "Scarlet Sister Mary," with Ethel Barrymore, to the Forrest; "Strictly Dishonorable" (southern company) to the Broad and "Ladies All" to the Garrick. Last named, a Shubert booking, is an unusual last-minute booking.

No shows are lined for the 19th, but on the 26th, Otis Skinner comes to the Garrick in "Marius" ("Marseilles" in New York), Madge Kennedy in "Michael and Mary" is due at the Walnut, and Jane Cowl opens at the Forrest in repertory.

"Sweet Adeline's" extended stay at the Erlanger is a fortunate break for this big house as no other bookings are available. The Shubert has nothing mentioned to follow "Flying High" due to the switch of "The Gang's All Here" to New Haven for its premiere. "Mendel, Inc.," is mentioned for the Chestnut with no date set. Walnut, Forrest, Garrick and Broad are the only three houses definitely set to middle of February.

Estimates of the Week

"Storm Song" (Broad, second week). Critics divided but generally unfavorable in reviews. With extra matinee, new sea thriller got about $9,500.

"Blackbirds" (Chestnut, third week). With extra midnight show New Year's Eve, this colored revue reported $19,000 on the week, very good considering $2.50 top. Ought to make the grade for five weeks here.

"Sweet Adeline" (Erlanger, third week). Nearest approach to a smash for holiday season, $35,000 last week without extra matinee. Washington booking cancelled and Hammerstein musical will stay here as long as trade warrants.

"You Said It" (Forrest, third week). Generally favorable notices for this new tune show which opened Christmas night. Attendance hardly comparable to first-night enthusiasm although not bad at $24,000 without extra show.

"Green Grow the Lilacs" (Garrick, second week). Critics here liked new Guild show much better than Boston did. With extra matinee, gross was claimed at about $19,000. Good, but not up to last year's Guild average here.

"Flying High" (Shubert, first week). Only opening this week. In for three weeks at least. "Artists and Models" disappointed with $17,000 or $18,000 in second and last week.

"Topaze" (Walnut, second week). Fourth Professional Pleyers' offering in their second subscription season, got $13,000 for opening week. Quite satisfactory.

RIVAL LEGITS GO BIG IN MINN. FOR HOLIDAYS

Minneapolis, Jan. 7.

The New Year holiday season brought prosperity to two road attractions simultantously in a town that seldom is able to boast even one.

Nazimova helped the New York Theatre Guild's "A Month in the Country" to pull in more than $16,000 to the Lyceum. A splendid week.

Madge Kennedy also demonstrated drawing power and "Michael and Mary" did very well at the Metropolitan, $13,000.

With Henry Horton as guest star and a special New Year's Eve midnight performance at $1.50 top, the Bainbridge stock company, reviving "The Old Homestead," pulled nearly $8,000. Big.

Stock burlesque got close to $5,000. Good.

"Lost Sheep," $15,000

San Francisco, Jan. 6.

It was one of the leanest Christmas to New Year's weeks in years. Christmas night, which in past years has always been good, this year brought hardly any trade. Only one or two of the stage shows sold out on New Year's Eve. Ticket brokers had little call for seats and dumped back practically all their takings.

Erlanger's Columbia with Leon Erroll in "Lost Sheep" was the outstanding attraction. Business opened light but steadily and drew two capacity audiences on New Year's Eve copping $15,000.

Harry Green in "The Shyster" had a disappointing light week, hitting under $8,000.

Henry Duffy's Alcazar with Leo Carrillo in "Mister Antonio" was spotty with business under what was expected. Management claimed close to $9,000. Duffy's President, with "It's a Boy," in bow out week, little over $4,000, which is poor.

Tivoli, with "Cradle Snatchers," failed to get real start and week bad. Around $2,500.

"Bad Girl," $8,000

Pittsburgh, Jan. 6.

They want music in the legits here on a holiday week and when they don't have 'em, they don't go. The managers and producers found that out last week. Even New Year's Eve, generally a sellout here, found the houses half empty.

Brock Pemberton's new one, "Made In Hollywood," wasn't helped any by a panning in the dailies and crept along weakly to poor $6,500, if that.

"Bad Girl," a far better play with a far better cast, didn't fare much better at the Alvin. Maybe $8,000.

Sharp stock at the Pitt used the old farce, "Parlor, Bedroom and Bath," and gross was low.

$7,500 for Stock

Seattle, Jan. 6.

Biz picked up the past week at the Moore where Bainbridge Players had Pauline Frederick as guest star, in "The Scarlet Woman." Heavy billing of Miss Frederick, and the show got an estimated $7,500, excellent.

COAST'S "TOPAZE"

Los Angeles, Jan. 6.

Belasco and Currant are readying "Topaze" for production on the coast to follow "Up Pops the Devil," current at the Belasco.

Producers bought the Pacific coast rights to "Topaze" six months ago.

OPERA'S ADVANCE SALE

Syracuse, N. Y., Jan. 6.

Seat sale for the two-day engagement of the New York Opera Company, to inaugurate stage entertainment at Central high school Jan. 12-13, has been so heavy that company will remain over the 14th.

OUT-OF-TOWN REVIEWS

YOU SAID IT

Philadelphia, Jan. 5.

"You Said It," the first venture of the new firm of Lou Holtz and Jack Yellen, is shaping up as a hit possibility during the process which it is now undergoing at the Forrest.

As for type, it follows in the footsteps of "Good News" and "Hello Yourself" as a collegiate tune show, with plenty of jazz, youth, vim, vigor and vitality. Cast contains several youthful and fresh personalities as well as a few vets, and most all of them work hard. Holtz himself wears very well in this, the biggest part he has ever had in a musical comedy. He plays the role of "Pinky" Pincus, a smart and shrewd Jewish boy who capitalizes everything he can as a student at dear old Kenton College. Except for his habitual recourse to pansy gags, which do not seem to fit in with the spirit of this clean and unsophisticated show, Holtz is immensely amusing.

Mary Lawlor is the demure heroine, and perhaps a bit too saccharine, but she dances with effortless grace and warbles her song numbers with becoming sentimentality. Frances Upton's main fault lies in that she shouts everything she says or sings, but her effervescent tomboyism fits the character and show. George Haggerty plays a role similar to that he assumed in "Hello Yourself," a goofy freshman who is the butt of everybody's jokes. He teams up with Upton, and get his comedy across unmistakably.

Stanley Smith, film juve, is agreeable as the male lead, and Hughie Clark is a jovial and likeable fat comic.

However, the sensation of the show the first night here—and that is not excluding Holtz, either—was Lyda Roberti. With a Swedish accent, a corking sense of comedy and a new and buoyant personality, this gal, who is making her legit bow in this show, sent the audience into convulsions in reprise of one of the big song hits of the piece, "Sweet and Hot." She sings it after about six others have shaken the daylights out of it, and leaves the audience asking for more. That's her only song number, but this blonde kid clicks in all her comedy business like a vet.

Harold Arlen wrote the score, and it contains two or three outstanding possibilities. "You Said It" and "Sweet and Hot" are the leaders, but there are several good comedy production numbers that help enliven the proceedings. Yellen collaborated with Sid Silvers on the book and also wrote the lyrics. The story is conventional, with the heavy putting the hero in dutch on a bootleg charge and the heroine believing him guilty, and all the rest of it, but the action is lively and never dull for very long at a time.

Danny Dare has done a dandy bit of work in staging the dance numbers, and he has an agile and a willing, as well as a fairly attractive, bunch of girls to work with. Settings and costumes both in good taste and easy to look at.

Nothing sensational about "You Said It," but it should rate as a moderate hit when the usual repair work has been completed. One thing the management has got to guard against is letting Miss Roberti lose that impression of spontaneity and informality she had the first night here. Caught later in the week, this Polish cutie seemed just a little more conscious and mechanical.

Waters.

AS YOU DESIRE ME

Chicago, Dec. 29.

Shubert presentation under name of Dramatic League of Chicago at Harris opening Dec. 29. Three-act drama by Luigi Pirandello, adapted from Italian by Dmitri Orslov. Settings by Watson Barratt. Staged by Marcel Verneil. Starring Judith Anderson. Scaled to $3.

Moto.....Goo Chong
Mop.....Mary Miner
Carl Salter.....Douglass Dumbrille
The Unknown One.....Judith Anderson
A young man.....Maurice Ramon
Another.....Hugh Cairns, Jr.
Boffi.....Jose Ruben
Lena.....Vera G. Hurst
Salesio.....Philip Leigh
Bruno Pieri.....Brandon Peters
A maid.....Charlotte Orr
Inez.....Elizabeth Johnson
Masperi.....Mortimer Weldon
Another woman.....Amy Jonap
A doctor.....John O'Meara
A nurse.....Miss Orr

"What," says Uncle Salesio in Act II, "does it all mean?" and instinctively the average person will echo the question. For average taste "As You Desire Me" is entirely too vague in conception and perplexing in development. That its author, Pirandello, is addicted to this sort of thing and in fact purposely strives to confuse and befuddle his audience in order to show how fragile is truth itself will hardly seem sufficient justification for planking down three hard berries, speaking again for the average person.

Of course, there are a select few in New York and Chicago who relish nothing so much as a good intellectual fog. In this play the fog is as thick as cold pea soup. Nobody can say with much, if any, assurance what Signor Pirandello in his quaintly mystical Italian sleight-of-hand was trying to accomplish. It almost seems, indeed, that he had no further motive than to toy with a theme for his own rather than his auditors' amusement.

After ten years a girl who has tasted of "unspeakable obscenity" in Berlin returns to Italy and resumes her position in an artistocratic villa as the wife of a former army officer from whom the exigencies of warfare had violently separated her. There exists a doubt as to the genuineness of her identity. Is she or is she not really the girl-wife who disappeared with the German troops? Another woman, her mind blank, is brought from an insane asylum in Vienna and the claim is made that she really is the missing bride.

It is the function of Judith Anderson as the debauchee from Berlin to tantalize, taunt, confuse and ultimately render thoroughly wretched not only the husband but all the relatives between whom there already exists litigation over an estate. Miss Anderson succeeds admirably in irritating both the family and the audience, who find some difficulty in appreciating Signor Pirandello's whimsical irony at three dollars per rented pew.

As a production "As You Desire Me" is neat and able all the way. If it reaches for art and produces merely a conundrum for a college class in logic that is in the script. Miss Anderson and her associates will probably neither gain nor lose much, either as to reputation or pocketbook.

No great courage is needed to boldly suggest "As You Desire Me" will be listed among the season's also-rans.

Land.

Made in Hollywood

Pittsburgh, Jan. 1.

Brock Pemberton presents a new comedy by Donald Davis. Staged by Antoinette Perry and Mr. Pemberton. At the Nixon for one week, Dec. 29, at $3 top.

Man With a Beard.....Preston Osborne
Peter Donovan.....John Irwin
Gus Rose.....Samuel Levene
Red O'Brien.....Lynn Root
Reginald Swan.....Francis Stewart
Alan Bradford.....Alan Brooks
Robert Cameron.....John Westley
Jimmy MacDonald.....Geoffrey Bryant
Trixie Darling.....Margaret Lee
Joyce Harper.....Emily Lowry
Gwen Dawn.....Dorothy Day
Sid Herman.....James B. Carson
Jack MacArthur.....Charles C. Wilson
Percy Smith.....James Spottswood
Rubye King.....Dennie Moore
Frenchie Du Bois.....Germaine De Renty
Mannie Blatt.....Jack Terris
Gate Captain.....J. Ascher Smith
Second Gateman.....Judd Carrel
Bill Prout.....Edward Gargan
Harry Jones.....Jack Bohn

How Brock Pemberton picked this one to follow "Strictly Dishonorable" is a mystery. It's an obvious attempt to capitalize on the success of "Once in a Lifetime," but a weak attempt. Doubtful if "Made In Hollywood," which was to have been retitled "Gone Hollywood," will ever reach Broadway. It surely can't stand on its own and the natural comparison with the Kaufman-Hart piece would surely be fatal.

Pemberton's original intention was to open "Made In Hollywood" Jan. 6 at the Avon, New York, but after getting a load of it first in Philadelphia and then here, he announced that the piece would be withdrawn at the conclusion of its engagement here for revisions.

It's doubtful, however, if the Davis script can be successfully revised. There simply isn't a play here. It's a series of character sketches. Plays badly and with changes being made here daily and players faulty with their lines, performance was halting.

Three acts all in one scene, a section of the lot of the Super-Art Picture Corporation where "Old Gold and Roses" is in production. Director, Alan Bradford, is having his troubles. His leading lady, who has been his mistress, is terrible and wants to walk out because she's afraid her contract won't be renewed. A red-headed ingenue is having an affair with a dentist and refuses to go on unless her tooth-pulling friend is permitted access to the studio. And an aspiring young writer in love with a virtuous extra is trying to get a break for himself and his sweetheart. The girl thinks she'll get a chance if she loses her virtue and the boy friend storms around telling her that isn't necessary.

After a lot of time in which nothing much happens, the director finds his leading lady crying real tears and excitedly agrees to remain with Super-Art, turning down another offer; the young writer gets his finish used, the red-headed ingenue discards the dentist when they agree to star her in "Peter Pan" and the virtuous maid gets a job and keeps her virtue.

There's an occasional belly laugh in the playing but they're far apart. There's not a distinctive player in the cast, but this is probably more the fault of the writing than their's.

Cohen.

WITH THE TIDE

Wilmington, Del., Jan. 4.

Drama in two acts and one scene. Presented at the Playhouse Dec. 1 by Young and Dolgien. Adapted by Josephine Victor Reid from the German by Fritz Stein. Directed by Clifford Brooks. Settings by Cleon Throckmorton from the drawings by Roy Mitchell.

The Skipper.....Doan Borrup
Christine.....Lillian Foster
Tom.....Michael Barr
Policeman.....C. Anthony Hughes
Ben.....George Wilson

As a star medium this play has all the standard requisites. Lillian Foster is without competition, the only woman in the cast, and is on the stage throughout. Under these circumstances the fate of the play would ordinarily depend largely on her, but in this case she is handicapped by a weak plot.

Miss Foster's acting can hardly be expected to overcome these conditions. Sloppy direction at crucial points doesn't help. Intensive rewriting in the second act and some cutting in the first would give it a better chance, but it does not look like Broadway, where it is due in about three weeks.

The single set by Throckmorton is excellent. It is the cabin of a barge, something like the "Anna Christie" background. The similarity is evident at other points.

The barge is tied up at a small town. Christine, one of the waterfront women, comes in on a visit to the skipper. A jeweler known as a dock character has been murdered. Tom, youthful member of the town's wealthy family, thinks he committed the crime when he walloped the jeweler for making dirty cracks about a girl.

Tom has been in the habit of fishing with the skipper. While Christine is in the barge he enters, seeking refuge. Christine has loved him at a distance for years, and makes this known to him. A love scene winds up by Christine offering herself and Tom locking himself in another room.

Her attitude towards Tom angers the skipper, who gets drunk and pulls a gun. He is knocked cold by Tom and dumped into his bunk, where he remains until later he emerges to save Christine from suicide.

A cop on the waterfront beat is working on the murder, and is strong for Christine. Christine learns from him that Tom is innocent. In an effort to hold Tom she lets him continue to think he is guilty, and borrows money for a getaway together. But she is finally forced to tell Tom he is innocent.

The action throughout is extremely unconvincing and the dialog gives a strong impression of insincerity. Some of the lines sounded like the worst kind of stilted melodrama.

Doan Borrup as the skipper and C. Anthony Hughes as the cop both give good character performances. Michael Barr, with a tougher assignment as Tom, was not so impressive. While Miss Foster showed occasional flashes of brilliance, particularly in the first act, as a rule she was inclined to overact.

Efforts to heighten the interest by including some dirt through direction fall short of their purpose. It is a second-rate version of the Tanqueray-Anna Christie motif, and it will take much more than this to get it across.

Curtin.

TEATRO TORITO

(Yale Puppeteers)

Los Angeles, Jan. 3.

This unusual group, deriving its name from Prof. Baker's Workshop at Yale, holds the distinction of the longest run of any stage attraction on the Coast, having been in operation for two solid years in its little 80-seat theatre at 27 Olvera street in downtown Los Angeles. This is on what is known as the Mexican Plaza, a Mexique sector of shops, bazaars, eateries, tamale emporiums, bookshops, etc.

Harry Burnett is the leading spirit, standing at the door in conventional Quartier Latin costuming—velvet smock, toque and all—ballyhooing the $1-a-head ticket sales for the nine p. m. curtain which Forman Brown vends in his adjacent bookshop. Brown is the librettist of the troupe, fashioning the lines, lyrics and tunes which accompany the puppets as they are paced through their nightly programs. Robert Bromley is responsible for the lighting; Richard Brandon, business direction; costumes by Eddy, and Stella Brant is the hostess.

The theatre itself is a curious affair, its walls ornated by the signatures of celebrities, chiefly cinematic, who have watched the Yale Puppeteers.

On good weeks the gross is around $300. That's very good, everything considered. Performances six times a week, commencing Wednesdays through Saturdays. No Sundays, Mondays or Tuesdays. On Wednesdays "My Man Friday" is the bill; Thursday features a "Revue Intime"; Fridays and Saturdays is "Uncle Tom's Hebb'n," a musical extravaganza on Mrs. Stowe. Saturday mats are for children, with the notation that "adults must be accompanied by children" if they're to be edified also.

Preceding each program are some lighter variety interludes. When the "Uncle Tom" jazz version was caught, the Haydn Trio was being impersonated by mannikins. George Arliss was m. c. on the "Belittling Hollywood" revue, which was the deucer, and third specialty was a Javanese dance wherein a puppet, manipulated by 21 springs (according to program notation) did its stuff.

Then followed "Uncle Tom's Hebb'n" in four scenes with over a score of puppets doing an off-to-Buffalo in the grand finale.

Mr. Brown's clever lines and lyrics punctuate the extravaganza of puppetry. A trip to the Mexican sector is as nice a way to kill an evening in Hollywood as anything.

Abel.

PHILIP GOES FORTH

Comedy in three acts by George Kelly. Staged by the author. Settings by Henry Dreyfuss; presented by Laurence Rivers at Ford's theatre, Baltimore, Dec. 29.

Mrs. Randolph.....Thais Lawton
Edna.....Donna Pasdeloup
Philip.....Harry Ellerbe
Mrs. Oliver.....Cora Witherspoon
Mr. Eldridge.....Thurston Hall
Cynthia.....Madge Evans
Mr. Haines.....Harold Webster
Miss Krall.....Dorothy Stickney
Mr. Shronk.....Harry Gresham

Here's a comedy that carries a special appeal to those who have written a play, attempted to write a play, or toyed with the idea of writing one. And that assures an enormous potential audience.

The locale is Germantown, and the Philip who goes forth to dally with dramatic literature is the only son of a successful business man.

But Phil, who has fallen for the insincere flattery of the garrulous Mrs. Oliver, and the sincere, but unsound advice of her pretty daughter, is set right by the straight-from-the-shoulder frankness of his landlady. She, a one time legit star who fell for the amorous promises of a bad actor who was going to write a great play, is a disillusioned woman. She now knows an artist when she sees one. Philip, she says, doesn't "belong." He is a business man. And so he goes back home with papa and buys a platinum and diamond band for Mrs. Oliver's daughter, Cynthia.

The Kelly work contains more genuine characterization than any half dozen plays now running in Manhatan. Moreover, it shares with "Petticoat Influence" the distinction of being the best cast play of the year.

Cora Witherspoon, as the cynical and shallow Mrs. Oliver, is perfect, but the feminine honors are split three ways, equal laurels going to Dorothy Stickney as a dowdy poetess and to Marion Barney as the erstwhile dramatic star whose husband's play never progressed beyond the first act. Harry Ellerbe turns in a nice job as Philip, whose one and only play was regarded by the only manager to read it as a practical joke.

Kelly's play has every apperance of a hit.

Talk.

UP POPS THE DEVIL

Los Angeles, Dec. 29.

Belasco and Curran present a Coast production of the three-act comedy by Albert Hackett and Frances Goodrich. Staged by A. Leslie Pearce. Cast includes Raymond Hackett, John Arledge, Esther Howard, Ann Teaman, Lex Lindsay, Helen Dickson, Morrie Glazer, Leyland Hodgson, Marguerite Warner, Tom Turner, James Adamson, Herbert Fortier, Alma Powell, Jac. Foss and Burdell Jacobs. At the Belasco, Los Angeles, starting Dec. 25, 1930; $2 top.

Los Angeles, which sometimes doesn't give a hoot if a show is a hit in New York, has evidenced a liking for this unpretentious little comedy which has been running in the east since last September. Indications are that the Coast production of "Devil" will last six weeks at a profit, which is what local theatrical impresarios call a run.

There's some sad acting by this western troupe, but the lines as a whole are foolproof and permit an enjoyable evening regardless. Among those who know what it's all about are Ann Teaman in the feminine lead and Esther Howard as a loose-lipped newspaper dame. Raymond Hackett, brother of the co-author, is carried along by the part. John Arledge as a gin-loving picture house producer has the show's meatiest lines and works with an enthusiasm which could conceal a carload of inexpertness. There are no standouts aside from the first two mentioned.

Direction shows a faithfulness to script and leaves no awkwardly rough spots, but it would take 20 weeks rehearsal on salary to inspire some of the players.

The one set, a studio apartment, is excellent. Here's one contradiction to that old proverb that players make the play.

Bang.

AHEAD AND BACK

Samuel J. Friedman, general press representative, Associated Theatrical Exchange, New York.

W. Wallace Ham, press, Thomas Kilpatrick's productions.

Sam Lederer, p. a. and Clem T. Schaefer manager "Jonsey" (road).

Al Butler, ahead, "Young Sinners" (road).

Tomorrow and Tomorrow

Washington, Jan. 6.

At the end of Mr. Philip Barry's new play, "Tomorrow and Tomorrow," which had its first performance on any stage tonight in the Belasco theatre, a woman is called upon to make a great decision. Either she must elect to remain at home with her husband and her son by an interloper, her lover, naturally, or go out into the world with the party of the third part. She stays at home. There is the play.

It takes three acts and nine scenes to work up to this point, and Mr. Barry, along the way, wrestles with many a problem in psycho-analysis. The play is beautifully written. It smacks sometimes of Pirandello, whose trick is to lay bare a human soul, and of O'Neill, who reads aloud the secrets of the heart, but always it is Barry, and at his best insofar as the writing is concerned—fresh, crisp dialogue that will dance and sparkle from the printed page. It certainly deserves a place in the library.

On the stage, however, even with the artistry of Zita Johann, who is admirably cast in the leading role, "Tomorrow and Tomorrow" betrays its frailty as a working drama mostly because it is too delicately done, too sensitive, it seems. This probably is the cost of high art, as against the commercial. The same theme handled, or, rather, manhandled, for the work-a-day theatre would undoubtedly look more like money.

Barry has mighty good authority for his theme—the Bible. He quotes: "And it fell on a day that Elisha passed to Shunem, where was a great woman and she constrained him to eat bread."

The scene is a little town in Indiana, the woman is Eve Redman, married to Gail Redman, a man interested in business. Comes that way a great lecturer and doctor and the Redmans put him up at their house. This scientist readily reads the yearning heart of Eve, who longs for a son.

That triangle is not new, of course, nor are the types—Redman, who cannot see beyond his nose, or his newspaper; the good wife who pents up her emotions; the traveling man who awakens her love. Barry treated it differently by going at it in whimsical fashion and with kid gloves. Perhaps American audiences are not yet attuned to such poetic flights, having seen so many shady situations and scenes where the action fits the words and the words the action. Here it is mostly a matter of beautiful lines and thoughts, and the magic moments in the play are hidden behind laurel wreaths.

Maybe these shortcomings, merely from the standpoint of action, or inaction, will be ironed out in the process of making the play over, though the fundamentals are rigidly established. There are some beautiful scenes, and three in particular where Miss Johann rises to the heights predicted by those who have watched her steady ascendancy. Without her "Tomorrow and Tomorrow" would come off rather badly.

Gilbert Miller has Herbert Marshall, an English actor, cast as the lover-professor, and he does a manly job of it. Harvey Stephens is the rollicking, good-natured, typical husband who never knows what goes on in his own establishment. These three admirably blended talents are supported by a good cast that has nothing more to do than fill in the gaps, of which there are many. Osgood Perkins is here the docile secretary to the scientist, a part that enables him to carry off several of the Barryesque humors and jibes.

As usual, Barry has delved down pretty deep; a long way under the surface, and so his drama comes into the realm of the super serious, a tragedy, no less. Its best moments are its first and last; the opening scene where a wife confides her secret yearnings to a husband, fast asleep during the recitation, and that final choice.

Daly.

Between the Covers

Los Angeles, Dec. 30.

Play in three acts by William A. Jeffers. Produced and staged by Oliver Morosco (for Heliver, Ltd.). Cast includes Raymond Hatton, featured; Monael Lindley, Adam Fangman, Verna Merseau, Ann Clancy, Jerome Jordan, Barry Thorason, Ann Rork, Lou Dunn, Dertha Blackman, Sven-Hugo Borg, Henry Hall. At Biltmore, Los Angeles, Dec. 29. Two sets.

Oliver Morosco's legit comeback on the Coast with this piece spells nothing. Having run through a checkered career since "Bird of Paradise," "Abie's Irish Rose," "Upstairs and Down," "Canary Cottage," etc., Morosco's re-entrance in the production field at this time will attract some attention, but his play won't.

Evident that Heliver, Ltd., for whom Morosco is acting, must be a group of friends with faith enough in the producer's ability and experience to back him. Presence of Ann Rork in the cast might mean that Sam Rork, her father, is interested.

First showing of "Between the Covers" was three months ago in Long Beach with Tenen Holtz in

(Continued on page 70)

CONCERT

By Sallie

The S. S. California Cruise to Havana and back had on board Rudy Vallee's Vagabonds, which kept the guests dancing on deck night and day. These boys looked smart in their brown coats, brown and white striped trousers, and brown and white shoes. A cabaret also entertained during the voyage and Jack Graham, entertainment manager, left nothing undone.

The new Musical Art Center Auditorium can boast of being exclusive. It is located in Vedado, a suburb of Havana, and has a membership of 3,000. The highest class artists are engaged each season, and Gonzalo Roig conducts the symphony orchestra. On a Tuesday concert night the ball, which is sumptuous in its furnishings of ruby velvet, and has beautiful lighting effects, was filled to capacity. A complete music library, done in beautiful wood, is installed and a drawing room, with walls of pale green and French crystal lights is part of the establishment. A small modernistic lounging room with yellow walls and blue furnishings is fascinating. Madam Albarran is president of the organization and a delightful personality. The opera engagements are controlled by the organization, but the National theatre is used for their events.

At the official dinner for the opening of the season at the President hotel the elite of Havana were seen. The Cuban women to-day wear American-made clothes exclusively and looked charming in their decollete. Long gowns with crystal jewels, black velvet wraps with white fox and ermine, where chiefly in evidence. Among the notables were Ambassador and Mrs. Guggenheim and Mayor and Mrs. Gomez with their guests.

National Hotel Opens

The new National Hotel, which is the world's beauty, had its formal opening last week. Havana has completely changed its tactics and hotels are run in American fashion, by the last word in appointments as to comforts. The music mostly is by bands imported from the New York, and all the popular American airs are heard.

The night club Sans Souci, in a beautiful garden of tropical plants and flowers, and brilliantly lighted at night, is a joy to the sightseer. It has a very large orchestra and a cabaret, Carmon Guerro, a Spanish beauty dances nightly to the rhythm of her castanets. She was perfectly groomed in a black, short full skirt of taffeta encrusted in white, with flesh hose, black satin pumps, and a red rose in her raven hair, parted in the center. Mr. Pepe also entertains with a dance; the food is excellent and reasonable. The native crabs au gratin, make a famous dish. A moderate cover charge is $2.00. One A. M. is only the beginning of the night at Sans Souci.

The new Encanto picture house is Spanish in architecture, the walls are rough, and the boxes are outlined in tiles of mosaic design. A drop-curtain of black velvet—with a wide border—in Spanish design of gold is seen. The feature picture "Roadhouse Nights" has English dialog and Spanish captions. Helen Morgan, Fred Kohler, and Jimmy Durante are featured in a story of a beautiful hold-up, Helen Morgan playing the tool. In the roadhouse she is seen in a black lace, cut to waist in back, and round neck front, sleeveless. Again she wears a gray ensemble outfit, with a gray beret.

A piano figures in one scene, but she is not sitting on it.

Casino Well Patronized

The Jai Alai is running strong, but the old fronton has been closed and it is now played in a smaller, but more modern hall. The players (pelotaris) are arranged in pairs, one couple blue and the other white. The boys who take the bids are dressed in Spanish outfits of black velvet breeches, white silk blouses, red sashes, and red bandanas. The audience is very dressy.

Night life is gay at the Casino out in Vedado where gambling holds cway until the early morning hours. It is the Cubans' delight. It is a palatial building and the women wear gorgeous jewels and evening gowns. White and pink this season are very much in evidence, and the debutantes wear organdies, bouffant style in varied colors.

The Smart Set of New York are booked heavily at the Almendares. The gardens of this hotel are picturesque. Golf bridge appear to be the guests' chief past time.

Nine Shows Going Out

At least nine shows off the list, including three added closings last Saturday. Probably several others will drop out suddenly this week end.

"Lysistrata," presented by a Philadelphia group at the 44th Street, will end a 32-week run this week. Travesty from the ancient Greek opened early in the summer, taking a chance on the heat. Drew great grosses for a time with a high top of $5.50, and held its own well into autumn. Recently off and at $15,000 could not operate at a profit.

"Smiles" presented by Flo Ziegfeld closes at the Ziegfeld Saturday at which time it will have played eight weeks. Show figures among season's most costly failures. Even though it got $36,500 last week, overhead so heavy that it merely broke even. Names carried it first two weeks then pace slowed and was under $30,000 week before Christmas.

> **SMILES**
> Opened Nov. 18. "Pretty dull entertainment," Mantle (News). "Not worthy of Ziegfeid's reputation," (Garland (Telegram). "Will have great success," Seldes (Graphic).
> Couple of forced raves were plenty sarcastic.

"Vanities," presented by Earl Carroll at the New Amsterdam, was withdrawn after a run of 27 weeks. Police activity drew attention to the show, the only revue of the summer, and although there were complaints about the Theatre League's no agency buy restriction, business for a time bettered $40,000. Did well enough but will not tour this season.

"Ballyhoo," presented by Arthur Hammerstein at Hammerstein's, was taken off Saturday after playing two weeks. Dropped to $15,000 during holiday week, and manager decided against further losses on the musical. Resumes Thursday (8) with company co-operative.

"Purity," presented by Lee Shubert at the Ritz, was taken off Saturday. Played two weeks.

> **PURITY**
> Opened Dec. 25. "Incredible and very dull," Brown (Post). "Feeble drama," Watts (Her.-Trib.). "Difficult to understand what either Miss Reed or Lee Shubert, the producer, had seen in 'Purity' to warrant bringing it here from France," Darnton (Eve. World).
> "Variety" (Ibee): "Indications against popularity."

"The Life Line," independent production, will close at the Vanderbilt this Saturday. One night more than two weeks.

> **THE LIFE LINE**
> Opened Dec. 28 "Lifeless attraction," Winchell (Mirror). "Makes a diverting evening," (American). "Hardly up to the best Broadway standard," Rathbun (Sun).
> "Variety" (Shan): "Not to be taken seriously."

"The Queen at Home" will stop at the Times Square this week. Also an independent. Two weeks.

> **QUEEN AT HOME**
> Opened Dec. 29. "There should be considerable audience for 'Queen at Home'," Dudley (Eve. World). "Mighty pleasant to see," W. A. U. (Journal). "Tedious and infrequently amusing show," Barnes (Her.-Trib.).

"Up Pops The Devil," presented by Lee Shubert at the Masque, will go to the road after Saturday, which marks the end of its 15th week. Looked like a long stay but slid into the moderate success class. Average first two months between $10,000 and $11,000, then dropped so much that it layed off week before Christmas.

> **UP POPS THE DEVIL**
> Opened Sept 1. "A cheerful addition," Gabriel (American). "I recommend it," Garland (Telegram). "But it was impossible to make 'Up Pops the Devil' a good play," Darnton (Eve. World).
> "Variety" (Ibee): "Not a smash but in for a run."

"Overture," presented by Bela Blau at the Longacre, will close Saturday after playing six weeks. Business claimed between $9,000 and $10,000. Overhead said to be too high.

Shows in Rehearsal

"She Means Business" (James Elliott), Knights of Columbus.

"Hobo" (James Elliott), Knights of Columbus.

"Gang's All Here" (Green and Gensler), 49th St.

"Merry Countess" Shuberts), Majestic.

"America's Sweetheart" (Schwab and Mandel), Broadhurst.

"In the Best of Families" (Thomas Kilpatrick), Ritz.

"Affairs of Anatole" (Bela Blau), Lyceum.

"Dr. X." (Brandts), Avon.

Three New Stocks

Three new stock openings bobbed up Monday (5) giving stock activity some impetus for the new year.

Charles Champlin, who has always had out a traveling stock troupe, but has deferred operations this season, is opening at the Orpheum, Easton, Pa. Joe Solly has acquired a lease on the Worcester, Worcester, Mass., and installs stock there Jan. 19. Mae Desmond will open the Desmond Players in the Fulton theatre, Lancaster, Pa., Jan. 12.

FRISCO TIVOLI DARK

Hollywood, Jan. 6.

The Tivoli, San Francisco, started the New Year by going dark, Dick Marshall quitting his stock production there after seven weeks, when "Cradlesnatchers" rang down the curtain Dec. 31.

Ginger Rogers Cancels

Ginger Rogers, announced to open at the Bellau night club, Thursday, has cancelled the engagement.

Cast Changes

Several cast changes have been made in "Fine and Dandy," at Erlangers. Dora Maugham will leave this Saturday, her successor, however, not having been determined early this week James Howkins replaced Joseph Wagstaff last week, at which time Betsy Rees went out. Latter part eliminated.

Borrah Minnevitch, who was featured with Billy Rose's "Sweet and Low," has left it in order to head a new vaudeville unit for the Shuberts. Hannah Williams will be featured in the billing in his place.

Shirley Richards has also left "Sweet and Low." She has joined the new Ted Healy show, "The Gang's All Here."

Ebba Sporn, wife of Nat Nazarro, Jr., has returned to the cast of "Flying High" after being out two months with intestinal flu.

H. P. Wilson replaced Harry Green and in "Life Line."

John Price Jones has replaced Archie Leach as the juve in "Street Singer."

ENGAGEMENTS

Mississippi Misses, at the Club Abbey, signed by Schwab & Mandel for the new Rogers and Hart show, "America's Sweetheart."

Frances Thress, playing a small part in "Once in a Lifetime," will play the lead in the No. 2 company. She understudied the art.

William Courtleigh, C. Anthony Hughes, "With the Tide."

Carl Randall, "Third Little Show."

Teddy Walters, dancer, booked by W. Leo Fitzgerald for the "Gang's All Here."

Sex Luce with Orpheum Players, Kansas City.

Ruth Tester, "Gang's All Here."

Ruthelma Stevens, "Affairs of Anatole."

Gladys Baxter, Hal Forde, Archie Leach, "Merry Countess."

Gene Gowings, Helen Virgil, "You Said It."

Victor Moore, Ara Gerald, "She Lived by the Fire House."

Osgood Perkins, Herbert Marshall, John T. Doyle, Zita Johann, Harvey Stephens, Mary Forbes, Eileen Byron, Marie Bruce, Adele Schuyler, Drew Price, "Tomorrow and Tomorrow."

Alice Brady, Roberta Beatty, James Bell, Howard Phillips, Mark Smith, Constance Trevor, Beatrice Blyn, "Zero Hour."

Ticket League Control Set Back By Compromise on Return Rule

A radical change in the Theatre League's attempted ticket control system came about on Monday. Under the new rules virtual control of theatre tickets, their sale and distribution is given to the theatres and producers, the League itself being a third party in the scheme. That's about the way matters have stood for some time, although the League leaders didn't admit it.

After a governer's meeting at which it is said several were for stringent adherence to the League's original ideas, regardless of who was hurt or what shows might be forced off, a member-managers session was held. At the latter the voice of the producers was the insistant note. They had asked that all tickets alotted to the five agencies regularly be returnable five days prior to any performance, otherwise those agencies would pay for all unsold tickets.

Modified Buy Idea

The governors had rejected the demand of the musical comedy group which had been particularly affected because of no agency buys to "distribute as they saw fit," meaning sale outright to all or any agencies. However, at the general meeting it was voted that the recognized agencies must make returns within three days of any performance, otherwise all tickets retained must be paid for. In addition it was voted that any such returns could be sold by box offices to any or all agencies.

The League, while arguing that having tickets returned three days in advance would make more tickets available at the box offices in addition to the 25% supposed to be retained, at the same time countenanced what the musical comedy managers asked for in the way of selling to all comers.

Since none of the agencies is officially in the League, they had nothing to say in the matter. How they will react to the new three-day rule is not hard to figure out. The tendency will be to undersell on regular allotments, making liberal returns and counting on securing tickets in the number necessary for the demand on the day of performance. As for the other agencies who have been doing business right along, being on the safe side because not being forced to make buys as formerly—it will be a matter of judgment in buying tickets within the three-day period.

With the theatre and production management now in control of allotments and locations, it is expected that fewer tickets will reach the hands of gyps. Postal Telegraph appears to have attained the status of any other ticket agency. Its agency, "manned" by girls, is working less efficiently than when the ex-box office men were there, but that was expected.

Sees More Gyps

Judge Mitchell Erlanger was present at the meeting. In a speech he said the League had not functioned, that high prices still existed and that more gyp offices had sprung up than before. Latter feature was predicted early last summer when the League's sponsors were confident of controlling ticket prices. William A. Brady, not present, issued a statement later saying the League had virtually failed.

The question why the League continues is answered by the fact that since it represents the managers, actors and authors, it should not be permitted to break up because there are many matters pending of more importance to the stage than tickets. Also it is in the red for about $30,000 for preliminary outlays. That the ticket matter will be a secondary feature in future is indicated.

However, if the League goes into matters other than tickets, it must change its constitution which provides for no other activity. The clause on amendments sets for a change in voting power in case the League goes into other fields and Control of the League could easily pass into the hands of one group. This fact is well known to the League governors and how it will be remedied is yet to be decided.

Postal claims it has an agreement with the League to call for 60 per cent. of lower floor allotments, but whether individual managers can be held to that is yet to be tested. Since Postal has not been able to sell out the greatly curtailed allotments it has been receiving within the past month it is doubtful of insisting on the point.

General indication is that the League in Monday's session straddled the ticket situation. Theatres in the main will continue to sell as many tickets as they can. They have lately been doing that regardless of rules.

Future Plays

"Hide in the Dark," reported as written by Sidney Buchman, is actually the work of Francis Noyes Hart. Play has been accepted by Arthur Lubin, and casting will begin on it by the end of the week.

"The Wife's Away," by Owen Davis, which Max Gordon tried out a few weeks ago, will be recast and tried again this spring. Piece is now being rewritten by Davis.

Piece is now being rewritten by Davis.

Eva Le Gallienne will direct and portray the title role in **"Camille"** which premieres at the Civic Repertory Jan. 26. Arline Bernstein, who designed the scenery for "Grand Hotel," is the Repertorians' artist and will do the sets for "Camille."

Alan Dinehart proposes to produce his play, as yet unnamed, on his own. He is said to be considering Agnes Ayres for the lead. If negotiations go through will start rehearsing the play within a week. Dinehart plans to produce, act in and direct the piece.

Dramatic version of **"Broadway Interlude,"** by Faith Baldwin and Achmed Abdullah, has been taken for production by Jack Weiser, with the piece slated for production. Play is titled **"Showman"** and deals with Broadway characters.

"Gemini," new play by Mary Hay, written under her nom-de-plume of Mary Spaulding, went into rehearsal Monday (5). Martin Jones is producing, with cast including Miss Hay, Barbara Bennett, Wyndham Standing and Catherine Proctor.

"The Breadwinner," by Somerset Maugham, current in London, will be produced here this spring by Messmore Kendall. Kendall had previously announced "The Painted Veil," but has tabled it indef.

"Hobo," by Frank Merlin, is currently rehearsing for James Elliott and is slated to open out of town Jan. 19. Broadway two weeks later.

Cast includes Paul Kelly, Joseph Sweeney, Evelyn Rue, James Morton, Homer Barton, Jack Rose, Victor Killian, George Avrill, James Young, Barney Flynn, D. J. Sullivan, Fred Smith, Clarence Chase, Martin Tarley, Charlotte Henry, Joan Harmon, Don Rodalito, Ricardo Bengali, Maude Turner, Al Rauh.

Saul Abraham, general manager for Green & Gensler and William Fields, handling publicity for the same firm, are to produce a play of circus life called **"Privilege Car."** Title likely to be changed to **"Grifters."**

"Annabelle's Ancestors," by Franklin Russel, is currently casting for Oliver D. Bailey. Bailey, who withdrew as operator of the Republic on 42nd street, has had the piece nearly two years.

"She Lived Next to the Firehouse," comedy by William A. Grew, goes into rehearsal today (Wednesday) for Lawrence Weber and William Freedlander. Cast includes Victor Moore and Ara Gerald.

"Road to Rio," by Fred Herendeen, will be produced shortly by Max Hearst.

DENVER ROAD BOOKINGS

Denver, Jan. 6.

In spite of loss by his stock this winter, A. M. Oberfelder is booking legit into the Broadway. Walker Whiteside in "Chinese Bungalow," due this month for a week, followed on Feb. 23 with "The Greeks Had a Name for It."

Ethel Barrymore promised March 23 in "Scarlet Sister Mary," and the Shakespearian Guild of America will give a week of Shakespeare, starting April 6.

JOSEPH GREENWALD

AS

SAM WONDER

IN

ANDRE CHARLOT'S

PRODUCTION OF

"WONDER BAR"

SAVOY THEATRE LONDON

"Andre Charlot's Company is admirable, from Joseph Greenwald, whose solidity did all that could be done to keep the show together. There are one or two good numbers, and there was some good acting—Mr. Greenwald, with a long part full of bits, difficult to remember, held the thing together. 'Wonder Bar,' indeed, is the novelty of the London season."

—*Hannen Swaffer.*

"Mr. Joseph Greenwald bound the show together with his admirable Jewish witticisms."

—"SUNDAY TIMES."

"We thus became one and indivisible with the frequenters of the wonder bar, though mercifully uninvolved in their goings on and unsubjected to the fantastic charges devised by the businesslike geniality of its host, who was played with the utmost gusto by Mr. Joseph Greenwald."

—"MANCHESTER GUARDIAN."

"Mr. Greenwald has the toughest job of the night. As the proprietor of 'Wonder Bar,' he has to do the honors to everybody, audience and artists alike. In fact, he has so much to do—what with selling indifferent champagne at radium prices, pacifying the disgruntled, and sitting on the turbulent—that one is amazed at his memory."

—"NEWS OF THE WORLD."

Cabaret Illusion

"The management has certainly created a cabaret illusion, and it is only the personality of Mr. Joseph Greenwald as 'Sam Wonder,' the owner of the restaurant in Vienna in which an old and simple story is unfolded, which holds the show together."

—"NOTTINGHAM JOURNAL."

"There is not much scope here for individual acting. Mr. Joseph Greenwald carries on his shoulders the biggest part, that of the cabaret manager, Sam Wonder."

—"DAILY TELEGRAPH."

"The really most remarkable impersonation in the show is that of Joseph Greenwald as Sam Wonder, the cabaret proprietor, a kind of Berlin Balieff. This is a performance to watch for its minute finish. The character affords nearly all the show's real humor."

—"THE REFEREE."

"As Wonder, Mr. Greenwald presides with wit and an excellent sense of comic character; he is the chief factor in holding the show together."

—"EVENING NEWS."

"So much depended on Mr. Wonder, who had a most exhausting part and had to be always on the spot to keep the pot boiling. Mr. Joseph Greenwald was the life and soul of the party and always ready with an amusing line, which he delivered as if he had just thought of it. What a good night club proprietor Mr. Greenwald would really make! It is certain he would make a fortune at the business."

—"THE ERA."

"But the hero of the evening is Mr. Joseph Greenwald, as Sam Wonder, who introduces his turns and rooks the night club public with unflagging jollity."

—YORKSHIRE "POST."

"Sam Wonder certainly managed a highly entertaining bar; but he was himself its greatest asset. Mr. Joseph Greenwald caught every shade of that shrewd and robust scoundrel."

—"THE NATION."

"It would be an invidious thing to single out individual members of the huge cast for praise. Each and all ably assist Mr. Joseph Greenwald, who takes the part of Sam Wonder, the manager of the cabaret."

—"SHEFFIELD TELEGRAPH."

"Mr. Joseph Greenwald, the American actor, who plays Wonder himself, is a 'good companion' from start to finish. It is he who supplies the genuine humor of the evening.

"The music of Robert Katscher is full of haunting melody. All London will soon be tip-tapping to 'Elizabeth'—a romping, rollicking tune, something between 'Katinka' and 'That's My Weakness.' There are some delightful waltzes and tangos, and—joyfully, be it said—hardly a note of 'jazz'."—S. R. L.

—"MORNING POST."

"Joseph Greenwald, as the proprietor, supplies much of the humor, and there is all through the right cabaret air."

—"REYNOLD'S NEWSPAPER."

"Joseph Greenwald, as Old Man Wonder, is a perfect host."

—"DAILY SKETCH."

"Mr. Joseph Greenwald, as Wonder, the manager of the Wonder Bar, is superb."

—"THE QUEEN'S MAGAZINE."

"The whole production is a triumph of stage management, with Joseph Greenwald, as the cabaret proprietor, always to the fore."

—"SUNDAY DISPATCH."

PLAYS ON BROADWAY

FIVE STAR FINAL

Melodrama in three acts and 21 scenes presented at the Cort Dec. 30 by A. H. Woods. Arthur Byron starred; written by Louis Weitzenkorn; staged by Worthington Miner.

Miss Taylor.....Helene Sinnott
Arthur.....Alvin Kerr
Luella Carmody.....Laurie Jacques
Ziggie Feinstein.....Allen Jenkins
Hinchecliffe.....Berton Churchill
French.....Henry Sherwood
Brannegan.....Frank Dae
Miss Edwards.....Madeleine Marshall
Exchange Operator.....Lillian Bronson
The Rev. T. Vernon Isopod
Alexander Onslow
Colby.....Kenneth Dana
Rooney.....Bruce MacFarlane
Jerry.....P. J. Kelly
A Policeman.....Mike D'Arcy
Randall.....Arthur Byron
Nancy Voorhees Townsend..Merle Maddern
Jenny Townsend.....Frances Fuller
Michael Townsend.....Malcolm Duncan
Philip Weeks.....King Calder
Mrs. Arthur Loveland Weeks.Kathryn Keys
Mr. Arthur Loveland Weeks..Sydney Booth
Pearl.....Amy Dennis
Trixie.....Dorothy McEllhone
Harold.....Richard Huey
Minerva.....Georgette Harvey
Undertaker.....Fred House

Here is bitter drama, an indictment of tabloid journalism. It touches the spot on the methods used by the newer forms of sensational picture newspapers. "Five Star Final" is a swiftly changing inside story and it should command box office value.

Louis Weitzenkorn was a newspaperman. He was a crack writer in the New York "Morning World's" editorial department. From there he went to the "Evening Graphic" and therefore knows about tabs. It is said he was sent out to dig up and revive the sensational Elsie Seigel story of 25 years ago. Instead he hopped off the "Graphic" and went to Paris where he wrote the play. His experience on the tabloid was distasteful, to put it mildly, judging from the play.

The "Evening Gazette" announces a serial, the inside on the murder of "Candy Kid" Rogers by Nancy Voorhees 20 years ago. She is married to Michael Townsend, a bank teller. They have lived quietly and happily with their daughter Jennie, who is to wed Philip Weeks, son of Central Park West parents, on the next day. The girl had never been told of the mother's unfortunate affair. Raking up the story means new disgrace to Nancy, but she fears more the effect on Jennie's marriage and happiness.

To the "Gazette" the Nancy Voorhees serial will mean stimulating the sagging circulation. The scenes graphically introduce Hinchecliffe the publisher who ordered the serial; Randall the managing editor who doesn't like the idea but follows orders to his subsequent later sorrow; the circulation manager, the advertising manager, the stunt promotion man and others who scurry around papers of the "Gazette's" ilk.

Weeks' parents attempt to stop the wedding. Jennie's parents commit suicide at the moment they are due at the church. One of the tab's girl reporters and a photographer enter the Townsend apartment via a fire escape, discover the bodies, flashlight the place and telephone the new sensation—and circulation goes up with a bound.

When Jennie Townsend goes to the "Gazette's" office and demands to know why "you killed my mother and father?" Randall impassionately tells the reason and adds that the paper's sole appeal is to gratify the morbid curiosity of fat servant girls, elevator runners, loose women and the denizens of Harlem. Two scenes unrelated to the play itself bring out the latter points.

"Five Star Final" in its many scenes is played upon a triple revolving stage, designed by P. Dodd Ackerman. It is the first setting of its kind, working easily and without sound. At one point four scenes are shown at one time. Each is shut out or disclosed by curtains of heavy cloth, also operated without a hitch. Lamps are slung from the gallery and upper boxes on either side to light the scenes, footlights out entirely.

The premiere was presented with but one dress rehearsal, after which the dialog was clipped so much that Arthur Byron, playing Randall the editor, had a tough evening. He fumbled lines many times, so the changes must have been plenty. Randall walks out of his job and office with the remark that he is one newspaper man who worked at it for the money in it and that he had enough to protect him in old age.

Berton Churchill is the hard publisher. Merle Maddern plays Nancy, a trying part, with Malcolm Duncan a good running mate as her husband. Helen Sinnott, the editor's secretary; Laurie Jacques as the girl reporter, and several others counted in the going. Some light moments in this melodrama but not many. Speakeasy scene brought a laugh unexpectedly and there were a number of first night giggles that may not click thereafter. Probably the director keeps his people too dressed up for working newspaper men. More shirt sleeves might have been more natural.

"Five Star Final" is interesting theatre. The critics were of divided opinion but the new Woods meller should get something. *Ibee.*

QUEEN AT HOME

Comedy in three acts and four scenes by Shirley Warde and Vivian Crosby. Presented at the Times Square Dec. 29 by John Henry Mears. Scale, $3 top.

Frederic Porter.....Arthur Aylsworth
Granny Hunnewall.....Jessie Crommette
Sula.....Lillian Brown
Emma Porter.....Rosemary King
Berta Lee.....Clara Palmer
Ada Hunnewall.....Suzanne Willa
Jennifer Lee.....Sylvia Fields
Larry Scott.....William Carey
Snip Haviland.....Elizabeth Mears
Roy Carrington.....Franklyn Fox

Like nearly all the other one-set plays that have tried Broadway this season, this piece offers mild theatre. It's better for stock. Shows obvious stressing of production economy above drama. Story has to do with an annoyingly dyspeptic family sponging on a Broadway actress. A cut-rate run and light. The play is a reminisce of George Kelly's "The Show-Off," but lacks the laughter and the genuineness of the characterizations in the famous play.

The show-off here is the errant husband of the Broadway actress and a no-good sort. When she makes a hit on Broadway he comes back bragging, yet enticing to other gals, just the same. The wife, however, has gone for a stage designer with talent. So she wants a divorce. Hubby won't give. Therefore a vaude pal of the wife-actress frames the hubby, and everything is okay, and the family spongers are ordered from the actress' home.

Sylvia Fields as the actress of "emotional fame" is hardly ideal. She showed signs of straining to put the role over. The part didn't belong to her.

Most of the comedy is from Jessie Crommette, the grandmother, who is even provided a bromide to create off-color humor. That showed the weakness in construction, even if it brought a laugh.

Elizabeth Mears as the vaudevillian gets all the wisecracks, but some of them are far from fresh. She appears once in practice dance costume and bare legs for one fairly enlivening scene, even if it was forced.

By the time the play gets into the first scene of the second act everybody can guess, and guess correct. But to make it just different an unnecessary complication is rung in. It's the Mann act—just a device to make the story last the usual theatre span of two and a half hours.

Seven women and three men in the piece, with little action and simple dialog mostly, the only attractive femme angle being over Sylvia Field. That was putting economy in the wrong place. Maybe John Henry Mears was just flying when he took this one. *Shan.*

MIDNIGHT

Melodrama in three acts. Presented at the Guild by the Theatre Guild Dec. 29. Written by Claire and Paul Sifton. Staged by Philip Moeller.

Joe Biggers.....Harold Vermilyea
Ada Biggers.....Harriet MacGibbon
Mrs. Weldon.....Josephine Hull
Stella Weldon.....Linda Watkins
Arthur Weldon.....Clifford Odets
First Reporter.....Tom H. A. Lewis
Messenger Boy.....Charles Powers
Edward Weldon.....Frederick Perry
Second Reporter.....Harold Bolton
Third Reporter.....Samuel Rosen
Bob Nolan.....Glenn Anders
Gar Boni.....Jack LaRue
Richard McGrath.....Francis Pierlot
Elizabeth McGrath.....Maude Allan
Edgar Ingersoll.....Fred Sullivan
Policeman.....Noel Stone
Dr. Mannheim.....Royal Dana Tracey
Woman Reporter.....Zena Colter
Photographers...Louis Veda, James Parker
Plunkett.....Robert Strange
Treadwell.....William R. Kane

"Midnight," which the Guild first called "In the Meantime," is rather a good job, but doubtful of outstaying the six weeks' subscription period.

Melodrama is something new for the Guild. The drabness of the story is made to seem exciting because of the pace and playing. The Siftons, who authored "Midnight," are newspaper people and have a good idea of why and how the tabs treat the trial and electrocution of a woman who deliberately killed her husband. They could have gone even further, for the tabs will stop at nothing to get angles on sensational events. However, as a play something seems to be missing.

The story mostly concerns commonplace New Yorkers. Edward Weldon, a florist, was foreman of the jury that convicted the Saxon woman of first degree murder. For a reason not clear Weldon, a man of honest convictions, is pointed out as the one person whose word could make the governor grant a reprieve. Reporters besiege him in person and by telephone. They try tricks to get into his house. One succeeds in the guise of a radio man, Bob Nolan. Bribing a son-in-law, he attaches a device to the receiving set that makes of it a sending station. Nolan's office listens in on the conversations to get the atmosphere and reactions of Weldon as midnight approaches, the time set for the Saxon woman to go to the chair.

Weldon remains adamant, stating the law must take its course, but family tragedy creeps into the foreman's own home. His excitable daughter, Stella, is in love with a presumed racketeer, Gar Boni. In a fit of jealousy she shoots him while they are in his car, parked near the Weldon house, slinking back to the living room with the pistol in her hand.

Weldon's attitude toward murder then undergoes a change. Nolan as a friend advises that the district attorney be called. Plunkett, the prosecutor, takes the hint from the reporter, Nolan, that prosecution of Stella would be sure to react politically. Plunkett thereupon examines Stella and works out a story to the effect that she hadn't shot Boni at all, but that the Italian was the victim of a bootleggers' feud. The elder Weldon makes no protest. His daughter must be saved. Plunkett's story can be made plausible enough, because it was the man's own gun, and he had just returned from Woodlawn after stating he was going to collect "some hard money." That there had been another girl in the car previously and that Boni planned to leave town indefinitely is brushed aside by the oily district attorney.

"Midnight" is story and theatre together. Frederick Perry does a fine job as the worried but determined Weldon. Linda Watkins attracted attention with her Stella. Glen Anders makes a wily reporter. Robert Strange quite okay as the prosecutor, and other shorter but well-played rolls are done by Harold Vermilyea, Harriet MacGibbon, Josephine Hull, Jack LaRue and Clifford Odets. The radio bits are excellently carried out, and so is the general direction.

"Midnight" is interesting, after the first act, rather than thrilling. Probably an experiment so far as the Guild is concerned. *Ibee.*

MEET MY SISTER

Shubert musical comedy production, with prolog and epilog. By Berr, Verneuil and Blum. Adapted by Harry Wagstaff Gribble. Music and lyrics by Ralph Benatzky. Dances by John Pierce. Staged by William Mollison. At the Shubert theatre, New York, Dec. 30. $5.50 top.

President of the Divorce Court.....Donald Campbell
Assessor to the Court.....Milisa Stefanini
Clerk of the Court.....Graham Velsey
Eric Molinar.....Walter Slezak
Dolly Molinar.....Bettina Hall
Her Maid.....Kay McKay
Her Butler.....Boyd Davis
Her Footman.....George Spelvin
Marquis de Chatelard.....George Grossmith
Irma.....Olive Olsen
Finkel.....Harry Welsh
A Waiter.....Julius Campo

An unimportant cast aiming for low comedy angles gets some measure of success in the second act. Only one of the three sets looks new. Perhaps this piece was built primarily to occupy the Shubert theatare and keep rent working. There is no chorus line. Even if the play stays as long as the low overhead of a small cast permits, it's not momentous.

But an item worth thinking about for the amusement world is the arrangement of music for the play. There are perhaps a dozen or so songs here and all are partly familiar tunes. Maybe not an entirely new departure in such musical productions, but the way it's done here is crude. One is listed as "The Devil May Care," but not connected with the film of a similar name.

There are prolog and epilog. No reason for the prolog unless it be the epilog or the first act. The piece might have started off just as well with the second act when the low comedy knockabout gets started with Harry Welsh and Olive Olsen. They are aided in a few legit bits by George Grossmith, who looked the only real actor in the cast.

The story might be called a facetious romance. It isn't comedy, and as farce it sometimes becomes a bit thick. Grossmith's acting gives it its only excuse. He brightened things up greatly.

This is Bettina Hall's first lead role away from sister, Natalie. The lines or action given her leave no fair opportunity by which to judge.

The piece has no action nor dancing that's worth mentioning. Story has Miss Hall as a countess in love with her librarian, played by Walter Slezak, who works in the European manner. He employs a complicated accent that is confusing, but he does a number in the latter part of the second act. For this he is left alone on a full set stage. This song he does in

(Continued on page 70)

Inside Stuff—Legit

(Continued from page 60)

suggested by the third-time booking here of "Bird in Hand" which opened at the 49th Street theatre Jan. 5.

This show when first produced in N. Y. played some 62 weeks and after it had left town returned last November when it stuck around for four weeks and then again took to the road. Now it's back again with its stay indef.

The lease on the Republic was turned back by Oliver D. Bailey to Arthur Hammerstein, the house now being on a grind talker policy. Bailey prospered along with "Able's Irish Rose" during its record run of five years. The Anne Nichols wonder opened at the Fulton, then leased by Bailey, and moved with him to the Republic. Since "Able" the Republic fared badly except for the money run of "Porgy" last season.

"Artef," the communistic producing group at the Princess theatre, is thought to have about petered out. Group, which leased the Princess from the Theatre Assembly, is reported to have sublet to the Children's theatre operated by Adrienne Morrison.

A musical being produced by Walter Greenough, head of the Assembly, but without an Assembly connection for the show, is slated for the Princess early in February.

Vincent Astor is said to head the wealthy group of men organized as a holding company to finance E. Ray Goetz's production, "The New Yorkers," now current on Broadway. Cole Porter, composer, and a social registerite himself, interested Astor in the venture.

Last season another group of wealthy men formed a holding company to finance Connolly & Swanstrom's "Sons o' Guns."

Jed Harris has in mind a tie-up with Chester Erskin for his next production. Angle is that Erskin will direct and Harris produce, one of two plays that they have in mind. Deal is hanging until Paramount, to whom Erskin is under contract, gives permission. Erskin and Harris have been very close friends a long time.

Six straitjackets used in the Brandts' production of "Dr. X" were obtained only after considerable difficulty. It was necessary to get permission from the State before the props could be obtained from one of the State asylums.

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TRIXIE FRIGANZA

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Between the Covers

(Continued from page 66)

it. Morosco must have known that it takes a strong Yiddish actor to characterize the Nathan Horowitz in the play, a typical last century Jew with a philosophical disposition and scientific mind. Holtz could play the part, but not Raymond Hatton, who has neither the dramatic temperament nor the racial instincts to go through with it.

Morosco's alibi is understood to be the insistence of the Erlangers that a "name" be spotted in the show or else. The way Hatton and the rest of the cast shape up is just too bad, and coupled with the poorest kind of writing the whole thing is an all around miss.

Not even the rudiments of story construction are evident. Exits and entrances are thrown in at random, characters are sadly deformed and violation of stage etiquette is apparent in a number of important spots. Dragging from the start, at a disinterested pace, the ready made plot reveals the story of an old Jewish bookstore proprietor, who as an immigrant boy was cheated out of a chemical formula worth millions. The factory making his product is directly across from the bookshop and the old man spends wistful hours gazing at the smoke, which some day he hopes will blow for him. Then things begin to happen. The original copy of the formula is lost, with the only other duplicate resting quietly between the covers of a book acquired by the old man in the sale of a library belonging to a deceased member of the family that owns the big plant.

Hunt for the book begins, with the most foolish complications. There is the old man's daughter in the shop falling in love with a strange young man who comes browsing around. There are a couple of immigrant friends of the old man who have arranged for the son of one to marry the other's daughter; a pair of colored folks thrown in for no reason; the climax when the old man comes into his own; the boy and girl united; the villians thwarted, and the audience out front casting knowing glances.

As a screen actor Hatton has done some worthwhile things. Here he was plainly miscast, as were many others in the lineup. Ann Rork, who makes her stage debut, has small opportunity. Rest of the cast plays as from small town stocks.

Morosco intends to exhibit "Between the Covers" on Broadway some time soon. Meanwhile, the show is booked in at the Biltmore for but two weeks, with several out of town dates scheduled ahead of New York. But for anywhere this play is a mistake and that takes in picture possibilities. *Span.*

FEMME DE MINUIT

(Midnight Lady)

Three act comedy by Andre Barde. Produced by Benoit-Leon Deutsch. Music by Raoul Moretti. Nouveautes Paris, December 12.

Verdurier.....Andre Urban
Paulo..... Carette
Jean Marechal.....Jean Devalde
La Hupette.....Jose Sergy
Bechard.....Germain Champell
Eugene.....Numes Fils
Charlie.....Guy Sloux
Favrot.....Paul Azais
Orloff .....Guipay
Odette Marechal.....Danielle Bregis
Yette.....Suzanne Dehelly
La Tante Angels.....Marthe Derminy
Anne-Marie Bernier.....Josylla
Rachel.....Becky Rosanes
Natacha.....Ruth Felder
Elise.....Germaine Corty
Tika.....Betty Rack
Dolly .....Dalesco

Despite its French title of operetta, this is a three-act comedy with a few songs interpolated. It is the first show of its kind produced in Paris in a long while that looks like a real hit. This is due not only to the production itself, but also to the very nice way it has been done, and the acting which is of the highest order all around. Comedies with songs are a rather old-fashioned form of entertainment here, but the very fact that it appears somewhat obsolete requires so much more intrinsic value to put them over.

Story is that of the wife whose husband, a newspaper manager, doesn't realize that she is spending far more money than he makes. Contrary to all expectations she doesn't get her money from a man, but, unknown to everybody else, as manageress of a night club, owned by one of her aunts. She works at night while her husband is editing his paper. The owner of the paper takes some guests to the club, and to escape recognition she disguises herself as a Russian dancer. Her husband smells a rat, and they would get a divorce if he didn't realize that she meant well and loves him, so all ends well.

The music is anything but commendable, but some lines are funny. Danielle Bregis, who made her appearance in New York in "Princess Charming," but came back to France on account of not speaking English, leads as the night-club manageress. Besides being good looking, she can act, and has a charming voice which she uses to best advantage. It takes all her personality to live down the dresses she has been made to wear. Why Louise Boulanger insists in publishing their responsibility for the dresses in the program is hard to understand.

Suzanne Dehelly acts the part of a freak night club habitue, a lesbian and a dope fiend. She is a long, skinny girl, and looks the part. She is screamingly funny and gets repeated encores. However squeaky her voice may be is immaterial, considering that whatever she sings is entirely covered up by the roars of laughter she gets from the audience. Another night club hopeful is Becky Roanes. She is a youngish actress who has never played anything but the Nouveautes. She is a pretty brunet with curves, ingenue looking, and with a very pretty voice. Josylla and Marthe Derminy are both very good. The other femmes in the show are quite unimportant.

On the men's side, the newspaper owner, acted by Andre Urban, is a very amusing character of the business man. Jean Devalde as the newspaper manager, acts very well, and has a very fine voice which he uses in songs which are practically the only sentimental ones in a production where everybody has to sing, but mostly either amusing or nonsensical lyrics. His song in the last act when he tells his wife how much he loves her, goes over big, and is the only one likely to become a popular number.

Two men characters are exceedingly funny: one is that of a dope loving pansy, acted by Germain Champell, and the night club doorman, a former university professor, is acted by Carette in a rollicking manner. Gulpay, who does the Russian dancer, is very good-looking.

Like most French shows, it is inclined at times to be slightly dragging because every actor wants to have a chance, mostly in the way of a song, and whatever song can be written, the musician hates to cut. A little pruning might do the play a lot of good.

The real hit is the second act, which takes place in the night club, when normal people come in contact with Lesbians, pansies and dopes, while a very Frenchy plain-clothes man tries to involve the manageress in a charge of drug peddling, which turns into one of extortion against the doorman, who dishes out powdered sugar as coke.

The act is staged in the bar and entrance of a night club, and is exceedingly well done. It is typically Parisian. Orchestra of ten under Pierre Chagnon is excellent, frequently obtaining funny effects from otherwise often insipid music. Also it is considerate enough to keep on playing while the audience files out at the end, which is very unusual in Paris, where the patrons are usually chased away by the help hastening to cover up the seats. As is, show looks like due for a run which ought to save the management the trouble of staging another production this season. *Maxi.*

L'HOMICIDE

Paris, Dec. 27.

Three-act drama by Leon Ruth. Staged by Pierre Aldebert at the Theatre de l'Etoile, Paris.

Lescure .....Fichel
George Lescure.....Raymond Maurel
Madame Lescure.....Jeanne Lion
Louis Lescure.....Leo Peltier
Gertrude.....Simone Baret
Gabrielle.....Claire Premore

Theatre de l'Etoile is the former picture house, l'Oeil de Paris, run for legit on a kind of co-operative plan under the management of Mrs. Valsamaki.

Looks like a bust. Current show plays to about 25 people—mostly paper. Show should never have been put on the stage, and the story might at best have been written as a novel, being a purely psychological study without any chance of action.

It concerns a mother, disappointed in her eldest son and trying to incriminate him when the second son, whom she loves best, commits suicide. The acting is no better than the play, except for Raymond Maurel, who as the elder son, gives an outstanding performance. He should be a bet in pictures for leading man. *Maxi.*

MEET MY SISTER

(Continued from page 69)

English, French and German. And the play goes vaude right there. The first act is laid in the library of the countess' home. The second is a Dutchman's shoe store.

To win her librarian the countess follows him to Nancy. There she takes a job with a Dutch shoe seller as salesgirl. She passes as the countess' sister, which explains the title of the play. It doesn't matter. No first names are attached to the handles of the three authors of the play that might have been intended as a French farce, but comes out mostly burlesque done sort of classy.

Some of the lines used by Olive Olsen might pass on the Mutual. But she does the wriggle two or three times too often, and Welsh remembering his burlesque days, puts his hand to his nose each time for the stock yard gesture. Maybe that's new legit routine for the future, and if it is, offers plenty to think about.

Grossmith plays a French marquis, supposed fiance of the countess, and it was a break for the present producers when he was made available by the closing of "Princess Charming." He brought the piece up at his first entrance in the first act after plenty of dull moments musically and otherwise.

If the piece was adapted from the French it got kinked in the adaptation, for sometimes it was crude Hollandaise and sometimes loose American. Welsh looked like a small takeoff of Lew Fields, but without the latter's technique.

Summed up, it does seem that at $5.50 the legits ought to give better value than by this entertainment. On the fourth night after opening plenty vacant seats on the floor and half the customers walked before the epilog. *Shan.*

English Panto's Decline

London, Dec. 27.

Pantomime season is now current here. It crops up every year, although with decreasing importance.

Time was when practically every theatre of importance ran a Christmas pantomime. Nowadays many of those which are presented are for matinees only.

In all, there are 110 pantos being produced in this country, leaving aside shows like "Peter Pan," "Toad of Toad Hall," and "Where the Rainbow Ends."

Among the stock Xmas revivals in London are "Charley's Aunt," and "The Private Secretary."

Taken over the whole country "Cinderella" is the most popular panto, and there are 18 productions being offered. "Dick Whittington" follows closely with 16, "Robinson Crusoe" with 12, and "Babes in the Wood," 18.

Continental Dates

London, Jan. 6.

Miller and Wilson open at the Empire, Paris, Jan. 9 for a fortnight.

Team also is set for the month of February at the Cabaret Komiker, Berlin.

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R. O. C. T.

LITERATI

Revolution in Publishing

That there will be fewer books published in this country in 1931 than at any period in the last decade seems to be assured. Old rule of "a well-rounded list" has been discarded by most of the publishers, who will get out only books that they think will sell, irrespective of types.

Former practice of the first-line publishers was to put into print a little of everything. Even if poetry and some types of serious works did not sell, they were nevertheless put on the schedule to make a "well-rounded list" and for the prestige gained therefrom.

Past year has proved that a "well-rounded" list doesn't mean a thing, nor the prestige of the publisher, either. Salesmen calling on the retail booksellers have found it difficult to sell "a full line," the bookseller taking only those books which are in demand.

Refusal of the booksellers to stock upon general books may mean, also, elimination of the salesman. Only books booksellers will take are those his customers ask for, and publishers can't sell him anything else. With curtailment of book lists, publishers don't mind that, as the elimination of the salesman will cut down the overhead.

Trend this year in publishing is toward more biography and less fiction. Biography sold exceptionally well last year, while fiction notoriously fell off.

One of the big New York bookshops is now selling new, late fiction at 25 cents a volume. That gives an idea of injudicious publishing and status of fiction just now.

A Modern Gallagher

The New York "Sun's" dramatic department owns one of those office boys you read about in books and see in plays. All Broadway knows Willie. His family name is Priori and he is equally as well known to Broadway p.a.'s as Morehouse and Rathbun. If you want to know who's producing what show when or where, ask Willie. He probably knows. And if you think the office boy in Billy Gaxton's vaude act is tough, try to get by Willie some day when he doesn't think his boss wants to see you.

Harry Hochstadter Dead

Harry Hochstadter, 43, veteran Chicago sports writer and last employed by the Chicago "Evening Post," conducting a column titled, "Hoch's Blues," died in Chicago Jan. 2.

Death was due to complications, Hochstadter having been ill for two years, although he continued his daily column. Because of his plucky fight to comeback he was known as "America's gamest invalid."

Hochstadter covered all the major sport events for years through the middle west. Burial in the Free Sons of Israel cemetery, Jan. 5.

"Town Topics" Bi-Monthly

"Town Topics," oldest society weekly in America is now on a bi-monthly basis, the change in policy going into effect last week. Mag has for many years been on the skids due to failure to keep up in advertising with the younger mags that aim for class circulation.

Safe Target

Upton Sinclair has found a publisher for his new book, "Roman Holiday," in Farrar & Rinehart, which saves him the trouble and expense of getting it out himself.

When the Sinclair books are too radical in subject matter, the Californian has to publish them himself. Occasionally he gets a publisher, though. The only thing Sinclair indicts in his new book is "our present civilization." That's considered a safe subject by even the most conservative of publishers.

Famine of Burning Episodes

Bernarr Macfadden's "True Story Magazine" has another one of those prize contests on, with so much money offered it will make everybody set down their personal experiences in ink.

Ten thousand dollars in prizes per issue makes up the total, with $5,000 for the best "true story" each month, and $5,000 in smaller prizes for the next best tales. Prize money probably occasioned by a shortage in material.

Books by the Pound

Literature is currently sold by weight by the American Library in Paris in an attempt to get rid of slightly soiled books. French parcel post takes packages up to 7½ pounds for 40 cents and the library is forwarding the maximum weight allowed to anybody who is ready to pay the postage.

Ad. Ideas and Fiction

They now argue that the best training for would-be writers is advertising copy-writing, claiming it superior even to newspaper work. As examples they point to Guy Gilpatric, Tiffany Thayer and other graduates of the advertising agencies who are now top-notchers in the literary ranks.

Claimed for advertising copy-writing that it makes the person build up a story out of practically nothing, which is fiction-writing. After that it's only a matter of using human characters for subjects instead of automobiles or a can of tomatoes.

Forsyths' New One

A new mag, devoted to advertising men and titled Copy and Art makes its appearance in Chicago this week.

Booklet is being edited by James Fort Forsyth, who besides treating advertising as art, will give side lights and happenings in the advertising colony, with plenty of personals.

Will be a monthly.

Hecht-MacArthur Book

A new play by Ben Hecht and Charles MacArthur, as yet unnamed, will see the light first as a book, with production probably following. The book is due this week published by Covici-Friede. Jed Harris is said to have the stage rights to it, and it may be his next this season. Hecht and MacArthur wrote "Front Page."

Pestering Hollywood

Two more novels on how Hollywood eats, drinks and lives are ready for the presses.

Jay Chapman, press agent, has the publishers looking over his "Ladies Free." The other is by Loys de Kay, actress, players' agent, and former screen mag publisher. The Peerless Publishing Co. in Los Angeles brings it out in February.

James "Dining" in Demand

Publisher is rushing a second edition of Rian James' book, "Dining in New York," which has found an unexpectedly big sale. The book, which tells about New York's restaurants, was thought as a likely slow but consistent seller for several years, but the first edition was exhausted before the first month. Rian may yet be able to quit his columning job on the Brooklyn "Eagle."

Revive "Scoop"

Chicago Press Club has once more taken up by the quill, and after a year's pause is again issuing their monthly magazine, the "Scoop."

Edited by Charles Lee Bryson. Al Dunlap, editor of the "Detective," was recently elected to the presidency of the club.

Disclaims Credit

Robert C. Ring, picture editor of the Newark Sunday "Call," objects to being given credit for originating the playing card method of reviewing pictures. He states that he borrowed the idea, with permission, from Nancy Lee of the Milwaukee "Journal."

How Not to Write

"First Stories" presents a unique argument for subscriptions from writers. Mag uses only stories rejected by other mags, and points out to writers that by reading these tales they will get an idea of what NOT and how NOT to write.

Real names of authors: Diana Patrick, author of "Outpost of Arden," is Mrs. Desemes Newman Wilson. George Norman, "God's Jester," is Mrs. Melesina Mary Blount. "A. E.," author of "The National Being," is George William Russell.

But who is Grace Van Zandt, author of "The Emergence of Emily"?

Kibitzer's Guide

New book is "The Kibitzer's Dictionary," compiled by Abe Gross. Definitions run from "A. K." down through "greps."

Ogden Nash is no longer picking books for Doubleday Doran, having gone over to the editorial staff of "The New Yorker." He has been a steady contributor to the weekly for some time.

Am. News Men Change

James Edwards, for many years manager of the New Orleans News

(Continued on page 76)

HOLLYWOOD'S READING

(Consensus of demand with **Esme Warde, Pat Hunt, Satyr Book Store, Hollywood Book Store,** and **Stanley Rose.**)

FICTION

"Cakes and Ale," Somerset Maugham.
"The Deepening Stream," Dorothy Canfield.
"Babe Gordon," Mae West.
"Success," L. Feuchtwanger.
"Philippa," Anne Douglas Sedgwick.
"Seed," Charles G. Norris.

GENERAL

"The Story of San Michele," Axel Munthe.
"Al Capone," Fred D. Pasley.
"Once in a Lifetime," Moss Hart and Geo. S. Kaufman.
"Chicago Surrenders," Edward Dean Sullivan.
"Lives of a Bengal Lancer," Maj. F. Yeats-Brown.
"Little America," Read-Admiral Richard E. Byrd.

(Even with gift buying, in which Peter Arno's "Hullabaloo" and the New Yorker Album figured strongly, the book trade in Hollywood had a sad December.)

ARGENTINE

(Continued from page 62)

the first natural curiosity, never had a full house.

Resent Madrid Made Spanish

Trouble here is American producers have educated the public to a high standard with the best silents, and now give them uninteresting Spanish artistes merely because they speak that language. The Argentine, too, is touchy where his tongue is concerned, and won't admit the possibility of being amused by a Spaniard. When Vilches, Catalina Barcena, and other Spanish stars give a season here they're successful, but not tremendous. Maria Alba wouldn't raise a ripple here on the ligitimate. Padilla would never get Argentine society to look at him. Maria Calvo is the type seen here in second or maybe third-rate shows.

Reviewing this season, now about ended, not one Spanish talker has had any success. They're not b.o. attractions for the simple reason that the first-runs won't look at them. Metro sold "Olimpia" to the Astral, which is first-run, because the picture is the biggest yet; and after its first week it's playing to bare spots. And it must be remembered that Metro spent big money in advertising, while leading critics pronounced the picture great.

So. America Players

Witness the first-run reception given to Mona Maris—Argentine—in the Spanish version of "Common Clay." Barry Norton passes unnoticed, as do the vast majority of Argentine artists. Down here the locals work at $1 sections (35c U. S. to the peso), and in tough spots. They work four and five a day and, barring about three actors (too old now to travel), not one has made a name. Looking for stars in this territory is out of the question.

People who pay the big money here are cultured Argentines, world travelers, used to New York, London, Paris, Berlin, cosmopolites. They simply won't have the Madrid form of Spanish.

If they didn't know Greta Garbo, Ruth Chatterton, Norma Shearer, George Bancroft, Ronald Colman and John Gilbert, to mention but half a dozen, Jose Crespo and Vilches might get by. When the Argentine goes to pictures he uses the same standard of comparison,

The European Runaround

By Frank Scully

Those Shaw Letters

Real inside as to why the Shaw side of those "My Dear Bernie" letters of Ellen Terry can't be published at present is Mrs. Shaw.

Letters have been bootlegged among newspaper men in London, Paris, and New York, but Shaw has made a proviso they must not be published until after the death of Mrs. Shaw.

He insists that his relations with actresses were strangely innocent, despite the steaming phrases used. Act II of "The Apple Cart," he says, is from life.

The Last of Mrs. Fraser

"First Mrs. Frazer," with great grandchildren of originals in cast, finally drags itself wearily to the graveyard of great hits Jan. 10.

By that time Sinjun's proof that there is a Santa Claus will have 635 London performances behind it. Smash opened July 2, 1929. Marie Tempest will take two months' layoff, but Henry Ainley doesn't think he needs one.

Piece has brought Ervine, on a modest estimate, $100,000, with talker rights worth another 90 grand, and book, musical, radio and other royalties as well as translations not figured.

Before he hears the last of it, the property should gross him as much as Shaw has made in a lifetime of writing.

George Bernard's Way Out

Shaw sure shoots some nut stuff out of that delectable dome of his now and then.

He never made a dopier crack than when he urged painters to sell their canvases for $25.

It took C. W. R. Nevinson to tell the public not to pay attention to Shaw as he was an old man.

"A lot of people," said Nev, "want painters to work for nothing, but it took a fellow-artist like Mr. Shaw to suggest they pay for the privilege of painting. He couldn't know that frames alone cost $25.

"When Shaw charges a dime for his shows I'll charge $25 for my paintings," was Nevinson's parting crack.

But Shaw came back for more. That "old man" thing burns him up.

"If we walked down Bond street," he said, "people would take me for Nevinson's son."

"I have no doubt of it," right-hooked the Picasso of London; "his arguments are so childish."

And yet that repartee is the best proof that G. B. S. may be slowing up. Twenty years ago he'd never have left himself open to such a rib-cracker.

At the Stage Society huddle the other day he advanced the similarly idiotic idea to dodge deficits.

"Why don't you make your actors pay for performing?" he asked. "The leading lady 20 guineas ($100) and so on?"

Covering a Multitude of "Ins"

Wedge to split the reformers from ear to ear is getting in its work in England. Law which makes a London Sunday the dullest day in the world is a 1780 hangover.

Picture houses by being chiseled for charity have been allowed to open after six p. m. Of 263 theatres, 251 have been taking advantage of this runaround.

But now the courts rule this stunt as out, though charities have been benefiting to extent of $500,000 a year.

Sure-Seaters Losing Out

The 75 legit shows licensed by the Lord Chamberlain can't seem to squeeze by this pious kidding of a dumb law except through Stage Society or other closed corporations.

These seem to have a political "in," as did old east side theatres in New York.

Recent Sunday night picture competition, though, has made these avant garde gags definite dough-losers.

Shaw urged the S. S. to fold. They helped his pieces plenty in by-gone days.

Boys burned and aired his advice, deciding to stick in face of talker pressure, 120 to 19.

Big boys of the show biz feel this is the moment to launch a direct attack. Parliament might listen. It does to anything these days.

Even boxers are asking why can't they exchange cries of "foul" on Sunday.

Paris might fight the change much as a bootlegger fights the repeal of prohibition.

Any liberalizing of London on Sunday would certainly hurt Parisian week-end grosses. Outside of that the idea is so sensible it might even pass.

Evelyn Laye's Layoff

The Lovely Laye leaves "Bitter Sweet" before Christmas for Sicily, meaning that unless Peggy Wood returns well rested from Madeira, the Coward-Cochran smash at His Majesty's will fold.

It's been a great money-maker, doing 17 months at a time when anything over 17 days can be considered velvet.

Freddie's Fine Figuring

Freddie Lonsdale is faltering no longer. Talkers have him yelping "I give in!"

Gives old-line playwrights two years to live. After that everybody'll be clock-punching for the electrics, he says.

Freddie can't see it as cramping playwright's style more than now. Star system wood-pulps the playwrights plenty and always has. If a guy can write a hit in three sets he can get off a smash in 30, says F. F. More than that, his hit can hook at best 500,000 cash customers. As a talker, 20,000,000.

Same effort, but a 19-million break in your favor, computes F. F., and on a royalty basis that's sweet reading.

Sapene Back to Printing Bills

Couple of more big shots out over here.

Sir Alfred Butt has walked on the Drury Lane thing. George Grossmith, fatigued from Hollywood and the floppo "Princess Charming," succeeding. He's an old hand at production end.

Jean Sapene, a French Hearst, is out of Cineromans and Pathe Consortium, and not likely to get hold of Pathe Nathan, as thought for a long time.

P-N has merged with Gaumont Franco Aubert, P-N concentrating on production and G.F.A. on theatre end.

Story is Hearst is in on the Five-Way Merger, but this seems a pretty wild yarn in view of Hearst's deportation from France last summer.

Maybe Capone Will Play "Old English"

Conrad Veidt is set for the "Spot" thing in Berlin.

Edgar Wallace is hopping from London to stage it, letting the "Smoky Cell" open at the Wyndham without a blighting curtain speech from him.

Veidt should make a great Perelli—better even than Laughton, who, though a darb of an actor, makes a rotten Italian, for the simple reason that he's too far from Chicago to play it well and not far enough to be foreign. The result is Yorkshire pudding.

Veidt talking wholly (not merely another dialect) another tongue

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Radio Reports

EAST AND DUMKE
"Sisters of the Skillet"
Comedy Duo
WGN, Chicago

Ed East and Ralph Dumke got their training in vaudeville where for several seasons they were a standard big time singing team for Keith. They have been devoting all their time to radio for the past couple of years, building up a solid following in this territory and originating a novelty that has recently elevated them to the dignity of an NBC network feature.

This novelty they have cleverly titled "Sisters of the Skillet." It trickles through the cosmos from WGN daily from 1:45 to 2 p. m. and naturally finds its audience and its appeal with housewives. Coming shortly after the noon meal, and before the ladies leave for their shopping or afternoon film parlor, the boys are almost sure of finding the radios going full blast.

Nonsense of their own particular brand is what East and Dumke purvey. Unlike so many radio turns they actually have a feeling for comedy and an appreciation of what is and is not calculated to provoke the snicker of amusement. Their humor is of the harum-scarum slightly goofish sort. Its main ingredient is exaggeration.

Comedy questions from listeners-in elicit crazy answers. It's a burlesque help to the perplexed with the 'Sisters of the Skillet" supposedly calling on the two philosophers for guidance in pseudo-momentous problems of life.

Thus one lady wants to know how her husband can be broken of his habit of spilling food between the plate and his mouth to the consequent damage to his cravats. East and Dumke consider this situation in the light of possible solutions. Not to wear a necktie is their first idea but this later is discarded in favor of growing a beard and not wearing either a necktie or a shirt. Of course, they add, this involves the expense of a comb for the beard.

Then there is the problem of how to restore the blush of youth and vigor to the pale complexion of an anemic goldfish. East and Dumke's scientific experiments have established the feeding of goldenrod as the best method of bringing back a rich gilt to the little cousins of the minnow. But the flaw here is that the goldfish may develop hay fever.

There is a certain breeziness and a knack for never carrying one nutty idea beyond its legitimate worth that marks the East and Dumke tomfoolery, unique in an industry glutted with would-be humorists.

Primarily and originally singers, the boys can always fall back on their vocal patter for a final sock. They provide their own piano accompaniment, as in vaude, and have over 300 numbers in their repertoire, most of them exclusive.

As an illustration of the power of radio on the actor's salary, East and Dumke for a single Sunday vaude date, or a club appearance within commuting distance of WGN, get as much for one performance as they formerly got in a week as a vaudeville team. *Land.*

TED LEWIS,
Band,
Commercial,
WMCA, N. Y

One of WMCA's commercial standards is Romer's Homers. Former cut-and-dried manner of offering songs and band music was vitalized Sunday (4) by the injection of Ted Lewis' band into the regular Sunday broadcast of one hour. Several of the regular Romer entertainers were injected during the program.

Milton Romer gave Lewis a great air bow and made sure the fans knew that the entire Lewis part had not been rehearsed. Lewis' flip cracks, his intros and the playing of his band provided pleasing air entertainment and made the period about the most popular of that series to date.

Injected were songs just averagely delivered by Grace K. White and the Four Bachelors (male), okay. C. J. Whittier, dancer, helped Lewis with several gags, but made no effort to dance. *Mark.*

DOC RUDDER ORCHESTRA
Dance Music
Club Bagdad,
WIBO, Chicago

This is the former Pershing Palace, broadcasting one of the lesser dance interludes from WIBO, "the top of the dial" station, which is affiliated with the "Evening American." Club Bagdad features an admission of 75 cents, no cover charge, and a matinee. That spells high school patronage.

Dreamy tempo seems to be the piece de resistance at this spot, a species of music that when diluted through ether is not calculated to stir wild acclaim. Probably okay for the particular premises involved, but unlikely to mean much on the air. *Land.*

PHIL SPITALNY ORCHESTRA
Dance Music
Edgewater Beach Hotel
KYW, Chicago

Spitalny's arrangements are justly famous for their modernistic compromise between sock and symphony. They listen good over the air as on the premises of the Edgewater's Marine Room, where swanky northsiders like to play lord and lady in soup and fish.

Institutionally the NBC outlet is unquestionably a map-marker for the Edgewater, which in turn, at least locally, pours class over and into NBC. Cloaked with such credentials, Spitalny has for the past couple of months been doing "front" for the midwestern maneuvers of General Aylesworth and his henchman.

NBC is throwing its resources into a determined effort to take several salient points now in the custody of Columbia. Up to now the smaller chain has had the edge in Chicago. A first consolidation of position for NBC is the pending transfer of Paul Whiteman on a 52-week deal in glorification of Sherwin-Williams paint.

Whiteman naturally becomes NBC's topnotcher locally. His prestige makes that inevitable. While a consummate and smart musician, Spitalny is handicapped personally from the showmanly angle. He is always inarticulate and inobtrusive individually, both to the dancer and the listener-in. Later, he may have stronger recommendations to commercials as a "name." At present he is still fairly new in this neck of the prairie.

NBC and Hugh Ernst adroitly strive to build up Spitalny as a personality by the powers of descriptive eloquence through the glib announcer, Gene Paul King, who refers frequently to the photograph of the bandsman, that may be had in exchange for an address. NBC handles this build-up business easily.

Meanwhile the Edgewater, always the clustering point for the haut monde, has theatrical, collegiate and formal nights, flossy Sunday teas, and the place is always packed. An evening's supply of club sandwiches placed end to end would reach to Lincoln Park. *Land.*

GUS VAN
Songs
Commercial
WABC-WOR, N. Y.

Gus Van hopped away from R-K-O vaude dates last week to launch a commercial series for the I. Miller shoe store. On the introductory night the Miller interests paid for 15 minutes on separate stations, Van appearing first Sunday eve (4) via WABC and then later from WOR. Van offered complete programs for both periods.

While the time was pretty short for Van as m.c. and principal warbler to do much of his own work, he did very well.

Ethel Merman and Belle Baker had been heralded as "guest stars," but neither sang. No alibis offered by either Van or the ladies.

Van paid a tribute to his former stage partner, the late Joe Schenck, by sending Joe's daughter, Peggy Schenck, in for a song.

While the accompanying orchestra was a puzzle as to its identity, it showed sufficient strength.

Van's contract calls for nightly broadcasts this week up to Friday (9).

It's not the first time for Van on the air, but his first as a period m.c. With a routine especially prepared and coordinated, program ran to the dot. *Mark.*

JIMMY CARRIGAN ORCHESTRA
Dance Music
Cafe Via Lago
WMAQ, Chicago

Under various names the Via Lago has functioned in Chicago for some years. It has had some pretty hot bands in its time and that applies to the reigning aggregation who generate a comfortably orthopedic rhythm.

Vocal novelties are interspersed to meritorious effect. Organization listens like experience and class. They make a couple of nightly radio flights. *Land.*

PAT ROONEY AND SON
Light Comedians
Special Broadcast
WGN, Chicago

WGN and the Palace, R-K-O's only remaining vaudeville outpost in Chicago, have effected a tie-up whereby one or more acts weekly appears from the Palace bill over WGN. It's trading even for the publicity to the theatre circuit and the value of names and skilled professional entertainers to the station. George Brown, R-K-O publicist, engineered.

The Rooneys, being primarily dancers—or, at least, dancing being their main dish—were handicapped to that extent, although they came through very nicely and will please similarly wherever they are familiar personages, which includes most of the bigger cities that have any vaudeville history at all.

There was a little chatter between the second generation and the disciple of precocity, but mostly the third Patrick was in the background while his trouper-dad carried the burden. Father sang his customary Irish sentimental ditty about the doting mother and fond wife. This was preambled by an announcement that, although Marion Bent had retired from the boards, she still watched from the wings.

Pat 2d also danced on a sanded board, a good method of telegraphing taps over the ether. In toto, the sound showmanship contrived to make this 15 minutes from 8 to 8:15 a graceful and pleasant interlude away from the ordinary. *Land.*

FINKENBERG HOUR
Songs and Band
Commercial
WMCA, New York

The name Finkenberg has long been air commercialized with its Sunday program proving its best bet on tying up the furniture ads in several papers.

No special name identified, either via the orchestra or quartet. Mainly topical numbers by both outfits with the singers stepping away for a moment with a spiritual.

Only name brought out here Sunday was that of Fredric March, picture actor, with a plug for "The Royal Family" (Par), in which March appears. Par has a tie-up with Finkenberg.

Duet, evidently by two members of the male four, was worth two numbers. *Mark.*

MIKE AND HERMAN
Comedians
Sustaining Feature
WENR, Chicago

This two-man gab team pre-dates Amos 'n' Andy prior to the Pepsodent era, when the latter pair were known as "Sam and Henry." Mike and Herman do not tell a progressive narrative in the same sense that Amos 'n' Andy do. Their chatter is rather more topically modified by personal idiosyncrasy.

Herman's character is best identified as a low Dutch ignoramus. His ignorance is represented as monumental. This provides Mike, as the

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AMOS-ANDY OVERSEAS ALL GREEK TO BRITISH

Reports from England indicate the special "Amos 'n' Andy" broadcast for British listeners Dec. 31 was not greatly appreciated. A. and A. didn't change their type of work, but used a specially-written sketch.

Although the A. and A. program was reported as the best yet for clarity across the ocean the English couldn't spot the laughs and failed to understand the characteristic negro dialect style of comedy.

Fleischmann Hour Has Trio Besides Vallee

Fleischmann's Yeast Co. has signed Russell Pratt, Ransom Sherman and Joe Rudolph, "The Three Doctors" from the middlewest, as a permanent feature of the firm's new hour on WABC and associated stations starting Monday night (5).

Meanwhile Rudy Vallee and orchestra continue their Fleischmann's Thursday night broadcasts over WEAF indef.

Pratt, Ransom and Sherman will be known as "The Three Bakers," and will broadcast out of Chicago.

OLD RADIO TEAM REUNITED

Prince Piotti and Madeline Hardy, pioneer radio team, have reunited after a separation of several years.

Miss Hardy, the first woman to broadcast from KFI, left the coast five years ago to join Piotti in the east.

WRHM Opens St. Paul Studio

Minneapolis, Jan. 6.

WRHM, one of the minor local broadcasting companies, has opened a St. Paul studio. It makes the third company to have stations both here and in St. Paul, the others being KSTP and WCCO.

Pasternack Changes Stations

Josef Pasternack, orchestra conductor, switched from NBC to CBS and is now with the Columbia Conscious Corporation for its Wednesday period.

Dalhart and Hood With CBS

Vernon Dalhart and Adelyn Hood have been engaged for the new Barbasol Program via CBS.

Nancy Carroll's Air Date

Nancy Carroll signed as guest artist of the National Bridge program via WJZ, Jan. 16.

Free Amateur Talent Starts Portland Row

Portland, Ore., Jan. 6.

Local pro radio talent is highly indignant by action of the Portland Civic Theatre, local amateur play group, which plans to supply free talent to station KGW for all dramatic work. Move comes after years of tough building to get radio work up to a paid and profesh standard.

The local amateur group mostly comprised of society debs.

French Catholics Will Have Magazine on Radio

Paris, Dec. 27.

Decision to publish a periodical reviewing the radio field as it affects French Catholics, similar to the Dossiers du Cinema (which covers pictures from the same angle), was reached at the recent convention of the Catholic Cinema Congress. A Radio Congress was added to the Catholic Cinema Congress this year, delegates being present not only from France but also from England, Belgium, Germany, Italy and Spain.

New radio publication, to be called the "Dossiers du Disque," will carry advance schedules of music to be broadcast over the air, Catholic subjects, works, patronages, etc.

The radio branch of the congress is particularly interested in safeguarding the morals of children. It asks that programs not suitable for youngsters be announced as such in advance and broadcast, preferably, at late hours. A "Catholic Hour" probably will be sponsored by the Congress.

Air Line

By ABEL GREEN

Hollywood, Jan. 6.

Bad enough throughout the west on the rampant, raucous, raw advertising on the air, but around the holidays they sure put it on thick. No wonder they're not buying radio sets as they used to. Got to be so on the pre-Xmas ballyhoo that every station up and down the dial would, in rapid succession, bleat out a price quotation, telephone number, business address, sales spiel or other dry statistical data as to where to shop, how much to pay, etc. A complete twirl of the dial revealed no entertainment.

The crude adv. plugging is the western radio's greatest handicap.

No subtlety at any time to the exploitation. Without rhyme or reason you may hear a Victor Herbert or Kern musical selection and the spieler will burst out that such and such "antiseptic lotion" company is sponsoring the program. That "a. s." actually happened and was perhaps the most incongruous tie-up ever heard.

Still Springtime

Along with this—and this is as inconsistent as Hollywood boulevard's "Santa Claus lane" with its musical comedy rows of artificial Xmas trees—the ether was rife with "Jingle Bells" and lays that the're flying to grandmother's house in a one horse open shay. Meantime, it's springtime west of the Rockies regardless of what the calendar reads.

The grapejuice market must be bullish judging by the generous plugging of the grape. They do say the gallons they sell are innocuous enough but with proper seasoning they can be metamorphosed into illegal alcoholic content. All of which comes under the head of radio entertainment.

Warners, owning its KFWB in Los Angeles, naturally is bullish on plugging the Warner controlled songs, played from phonograph records, and you can bet that they're Brunswick records. Brunswick is a Warner subsidiary and the station announcers don't overlook any opportunities to mention the tradename.

Prolific Joyce

There's Jerry Joyce and a small dance combo on the air here who is probably America's most prolific "commercial" broadcaster extant. Jerry hardly collects as handsomely as that billing might suggest, but he's the stock company impresario who, no sooner does one dress shop's 10 minutes expire, takes up the

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"Par on Parade" Expands

"Paramount on Parade" a 15-minute period on WABC thrice weekly from the organ studios of the Paramount theatre will have the time doubled within two weeks. Bud Gray, p. a. for the Rialto directs the broadcasts.

Poetry, Opera, Jazz, Economics, Bunched On One NBC Hour

Chicago, Jan. 6.

Advertisers are getting bigger and better ideas about programs. Household Finance, loan co., goes on the air with four types of entertainment: operatic and symphonic, Edgar Guest, musical comedy and pictures, and lecturers. The programs will run for 52 weeks starting today (6) out of the Chicago office of N.B.C.

First week of month will be operatic, and calls for Percy Grainger who starts off tonight; Zimbalist, Chicago Symphony, Gordon String Quartet, Anna Case, Charles Hackett, John McCormack, Dennis King.

Second broadcast of month will have Edgar Guest. Third type so far booked takes in Ruth Etting, Mitzi Green, Gertrude Lawrence, Marilyn Miller. Fourth week of month will be devoted to lecturers, with prominent bankers, lawyers, physicians, etc., slated to spiel.

Idea is to cover the entire field. It is understood the Housefold firm is backed by a batch of bankers.

Adolphe Dumonde will provide permanent musical background for the full series.

WIBO-Musicians O. K.

Chicago, Jan. 6.

WIBO, operated by Nelson Bros. Bond & Mortgage Co. here has had an orchestra of James C. Petrillo's picking placed in the station. Petrillo, head of the musician's union, discovered an orchestra playing in the spot on cut rate basis.

On a check up it was found the station had saved $3,200, which Petrillo collected, ousting the orchestra and putting in men of his own okaying.

Union Trouble Ousts Toledo Radio Band

Toledo, Jan. 6.

Commodores, WSPD studio band, out after 13 weeks. Union trouble blamed. Studio planning on a colored band as substitute feature.

Green Mill, night spot, will close soon. This will throw Vern Kalt's band out of a job and WSPD out of a contract.

Not only have the Commodores been stopped completely at broadcasting but the union will not permit them to remain in Toledo and play for dance engagements.

Junior Sutton, director of the band, has been retained by WSPD for program directing.

"Kissing" Line in Song Brings Tex Station Ban

Dallas, Jan. 6.

Marking first instance in Texas where a tune was ruled off the air, WFAA, local station, has banned "Go Home and Tell Your Mother." Objections from pious listeners against phrase "more than kissing," sustained.

Along same line WTAM, Cleveland, cut Rudy Vallee off air while crooning the song over NBC.

RADIO'S "MYSTERY MAN"

Radio's mystery man is "Don Amaizo," paid for by the American Maize Co. on Mondays over a Columbia network. Broadcasts from an outside station just to make his identity less traceable.

Mabel Wayne's Radio Hour

Mabel Wayne and Nacio Herb Brown, signed by NBC as feature artists, go on the air Tuesdays, beginning Jan. 12, in a 30-minute program of original compositions under the billing of "Mabel Wayne Hour."

Sigmund Spaeth's M'cing

A Sigmund Spaeth will be m. c. on the new series of Happy Wonder Baker programs which start over a coast-to-coast NBC hook-up Jan. 13. Frank Black orchestra continue with the hour.

Ethelind Terry's $1,000 Air Date

Ethelind Terry ("Nina Rosa") will sing during the Chase and Sanborn hour over WEAF Jan. 11.

Salary set for the single date is $1,000.

Music Boys, Forced to Drive Taxis As Sideline, Find That Shot, Too

The mystery of vanishing musicians has been solved.

Driven out of their jobs by the talkers, where have they they gone? What are they doing?

Mr. Murray Kuraner, otherwise Taxi Driver No. 53317, says they're driving hacks, and Mr. Kuraner ought to know. For seventeen years, until sound pictures nipped his career, he played first violin in house and stage-band orchestras.

"You'd be surprised," says Mr. K., "at the number of musicians doing part time hack driving. We all took out licenses when we saw this talker thing meant 'curtains.' Taxi companies are always willing to take on substitute drivers for their night shifts. That's the way we pick up a few extra pennies.

"We hang around the N. V. A. and the union in the mornings on the look-out for odd jobs, weddings, dinners and broadcasting. If nothing shows up by 4 o'clock we go over to the Taxi Co. and apply for a hack. Little did I think when I was playin' the Keith time in Sophie Tucker's band that I'd be hacking at anything but music. Life has changed for a lot of people beside E. F. Albee.

"These days a guy's lucky to pick up a few extra dollars playin' some bum affair. Tomorrer night I'm workin' a bankette at the Astor. Me, a bankette! I would'na considered it in the old days.

"And the worst part of it is the taxi business is gettin' lousy. Nobody rides any more. Every day's like Monday. Wednesdays and Fridays are still pretty good, but Saturday nights are a bust. The boys tell me that in the old days $30 was a small pickup on a Saturday night. Now only the riff-raff goes out Saturdays. They don't take taxis.

"Even the weather's against us. If it would on'y get cold, or rain, or somethin', we might have some chance."

When last seen Mr. Kuraner was laughing bitterly over the fact that his mother had told him to work hard at his violin lessons and he might get somewhere.

M.P.P.A. Members in Poll Refuse to Cut Disk Tax

In a poll among 135 members of the M.P.P.A., the present tax of 50c. per composition for four minutes for recorded broadcasts, was retained. Eight companies making records for commercial use had petitioned the Association for a reduction of 25c per selection for two and a half minutes running time.

Nearly all of the publishers felt that they didn't want to do anything detrimental to recorded broadcasts, but they claimed each additional outlet for performance is one more factor against personally performed musical works.

The publishers also claimed the price submitted by the mechanicals didn't compensate them for increased losses in sheet music sales and that it would be a mistake to permit this new industry to develop along a price basis which might make it impossible later on to obtain a larger fee.

M. P. P. A.'s main kick was not against a 25c tax now, but the possibility of the proposed reduction being made a permanent price. With the low tax in use commercial records would be leased to broadcasting stations, and in turn to the retail user of each station's time at a price which would become accepted as standard.

50c Stock Try

(Continued from page 1)

scenic artist. They all get into the play at one time or another, or more often.

Aulger boys say the only way to put the thing over is to really get to work. That or hoist the scale to 75 cents to make it seem classier.

They resurrected the ancient Brandeis theatre three weeks before Xmas and came in rather quietly.

It's all in the nature of an experiment, to see if the house and themselves can stand it.

VALLEE'S PUBLIX TOUR, QUITS B'KLYN JAN. 22

Rudy Vallee will conclude his stay at the Brooklyn Paramount Jan. 22 after which Publix will send him on the road with his band for between eight and 12 weeks of picture house time. Duke Ellington's orchestra goes into the Brooklyn house the following day (23) for four weeks. Charlie Davis will be transferred from Indianapolis for an indef stay following Ellington.

Vallee's out-of-town dates are now being mapped with no opening spot set as yet. Route will take in week stands including probably a week in Chicago. Vallee will continue his broadcasting with NBC.

Publix has the meg crooner until July 1. He's under personal contract to NBC, which booked him with Publix.

Vallee started his picture house playing last year at the New York Paramount. After run there, he commenced to alternate between the two metropolitan Paramounts. Later, he switched to Brooklyn permanently.

$11,971 FOREIGN PLUM

Royalty Checks Divided Among M.P.P.A. Members

Supplementary foreign royalty checks amounting to $11,971 were mailed Monday (5) to nearly 100 members of the M.P.P.A.

These royalties were due when the last regular quarterly checks for foreign distribution, totaling $103,000, were sent out in December, but were not paid until M.P.P.A. verified the copyright status of the compositions for the use of which these claims were filed.

Whiteman's Vacation Before NBC Air Start

Chicago, Jan. 6.

Paul Whiteman left for California Dec. 29, to be gone two weeks.

While away from the Granada Cafe, Whiteman's band will put in two week's barnstorming, with a smaller outfit taking the Whiteman organization's place at the cafe.

Upon return of Paul the band will be heard again at the Granada, with engagement indefinite.

Sails for Royalties

Paris, Jan. 6.

Jean Bernard, manager of the French Authors' and Composers' Society, sails for New York on the Paris tomorrow (Wed.).

His mission is to make arrangement for the collection of royalties for French copyright music played in the United States.

$50,000 MEX FIRE

Nogales, Mexico, Jan. 6.

Fire of undetermined origin wiped out the Royal Cabaret here on New Year's Eve, with loss estimated at $50,000. Establishment was the largest and most popular in town. Blaze started just before the show began.

Management declared it had 400 reservations at five pesos each for the party, and adds loss of this $1,000 to $50,000 fire caused.

This burg's on the U. S. border opposite Nogales, Arizona.

MILLER-SCHUSTER DEAL

The Witmark Music Co. (Warner Bros.) has placed Bob Miller and Ira Schuster, of the executive staff, under a four years' contract. They also received a bonus.

Miller and Schuster, formerly with Leo Feist for years, have been with WB-Witmark Co. nearly two years.

Toledo-N. O. M. C.'s Change

Toledo, Jan. 6.

Milt Franklyn, m. c. at the local Paramount, has been transferred to the Publix house in Houston, Tex.

He is succeeded here by Benny Ross, from the Saenger, New Orleans.

Can't Pipe Tango

London, Dec. 27.

Detachment of Cameron Highlanders, crack Scottish regiment, is going out with the British contingent to the Exhibition at Buenos Aires next year.

Battalion's bagpipers have been practising the Argentine National Anthem for months. Tango tune, takes 20 minutes to play.

Bandmaster has now cut it to 10 and finds it can't be played on the bagpipes.

Young Geniuses Turn from Film Plots to Music

Los Angeles, Jan. 6.

Soda clerks and ribbon counter girls in the hinterland who used to bombard the studios with home-made scenarios have given up that job as hopeless. Now they're writing songs.

Switch in aspirations is due to radio. They stopped making the life of the scenario editor a continuous headache and have now turned their attentions to radio station program arrangers.

Home-brewed lyrics and alleged music are pouring into the radio stations as fast as the so-called motion picture plots once bombarded the studios. According to local program directors, the whole country has gone song screwy. And what songs!

The lyrics and tunes are written on everything from embossed stationery to wrapping paper, and once in a while the stations get one they can read.

Quite a few of the hard-earned dollars of the simon pure are going to waste in the current urge to get there with a song, for quite a few of the songs come to the stations printed. It's a pipe for the printer, but for him alone.

Program directors can recognize an amateur song writer as soon as he puts his head inside a studio. He just looks "that way."

Bands Below Border Must Be 80% Mexican; Carr Quits Caliente

Hollywood, Jan. 6.

Carr Brothers orchestra, for the past two years furnishing the dance music at Agua Caliente, is out due to new immigration orders of the Mexican government. New order has 80 percent of the employees at the resort Mexicans. Orchestra got out rather than split up the combo. They are now at the General Grant.

New Year's Eve found the new Mexican orchestra taking too much time out. Film celebs in attendance beefed, but the Mex musicians no likee work too hard.

Result had Jack Warner, Hunt Stromberg, Lewis Lewin and other picture celebs doing things on the piano, fiddle and drums.

Air Line

(Continued from Page 72)

baton in the cause of a delicatessen shop, a permanent wave establishment, a $2.50 "guaranteed" watch repair shop, or what will you?

Otherwise nothing especially noteworthy on the air. The Cuban rumba musical motif seems sort of popular.

"Sing Song Lady," "Always in All Ways," "It Must Be True," "I'm Yours," "Sing Something Simple," "Three Little Words," "You're the Melody," "Here Comes the Sun," "If I Could Be With You" and "Beyond the Blue Horizon" are among the most aired airs; likewise most popular locally on the dance floors.

Hale "Pee Wee" Byers, for long a standard at Barney Gallant's Greenwich Villagery (N. Y.), is now wielding the baton at the Hotel Roosevelt, vice Johnny Murray at the Montmartre, and dishes forth superb jazzique. There's a Johnny Biddick from the snooty Town House who's becoming radio-prominent, in addition to the locally established Olsen, Arnheim, Burtnett, et al.

Music Men Believe Small Firms Must Go as Trade Fights Thru Worst Period

The music industry is in a battle for its existence, but when the smoke clears the music business will stage its comeback. That is the consensus of opinion and faith expressed by veteran publishers who have watched the industry sink to its lowest ebb.

Belief is expressed that only those publishing houses which are established and have substantial funds will be able to survive. The smaller and newer firms without ample funds must crumple. This, it was said, must come about, since sheet music sales are so bad that firms which lack finances cannot afford to wait three, four, or six months for payments on songs after spending money on printing, exploitation, etc., especially when sales are so far off.

Elimination of the smaller publishers will help sheet music sales, declare music men, since the current surfeit of songs, existing for months, will also thereby be partly eliminated.

Price Question

There may also have to be a general readjustment of prices, publishers think, to a 25c. standard, although that, too, depends on future conditions. If the depression remains, prices will have to come down, they believe. If things adjust themselves, there will be no need of reducing the price on sheet music, which step a few publishers have already taken to boost sales.

Steady increase on radio royalties will also help, state the publishers, as the A. S. C. A. P. is steadily increasing the royalties from radio stations. Picture songs also should eventually come, they believe, on the next cycle of films. Film companies, publishers state, have learned their lesson as regards the improper use of songs and will benefit by that experience.

The sheet sale is still the first and best love of the musical publishers because no mechanical royalty can ever equal its revenue.

RADIO MUSIC BUYS BOOSEY CO. CONTROL

Radio Music Co. has closed for a controlling interest in Boosey and Co., the American branch of Boosey-Hawks, Ltd., under terms of an agreement signed in London Dec. 23. The contract was made retroactive as of July 1, 1930, to help avoid complications since on that date Boosey and Co. consolidated with Hawks, Limited, and Radio Music has been in virtual control of the American branch since.

Michael Keane continues as general manager of Boosey and Co. and no changes contemplated in the operating personnel. Signers of the contract were E. C. Mills for Radio Music, and Leslie Boosey, chairman of the board, for Boosey-Hawks.

Other publishing firms now controlled by Radio Music are Leo Feist, Carl Fischer, Enoch & Sons, Oxford University Press, Composers' Music Corp., Macio Herb Brown & Davis, Coots & Engel.

MUSIC MEN IN CRASH

Auto Hits Tree Injuring Manny Blau and Fred Kinsley

Manny Blau and Fred Kinsley are laid up at home by injuries received Dec. 22 when the auto in which they were riding on Long Island struck a tree.

Blau, a brother of Bela Blau, legit producer and on the professional staff at Irving Berlin's, received a fractured elbow, several broken teeth and cuts about the face and head.

Kinsley, organist of the Victory, Bayside, L. I., received internal injuries and a badly lacerated face that required 10 stitches.

HERE AND THERE

William Arnold orchestra now at Morton Downey's Club Delmonico, New York. Arnold was formerly on Nat Shilkrat's staff at the Victor recording laboratories at Camden, N. J.

Norman Thomas quintette has gone to Los Angeles to become a part of one of the new Fanchon & Marco units.

Todd Rollins, orchestra leader, joined the forces of Sacoder Music Co.

Jack Reynolds' band is in St. Petersburg, Fla., on an engagement at the Roly Hotel. There for four months.

Ralph Williams' band booked by Artists Bureau (NBC) for seven months at the Southmore Hotel, Chicago, starting Jan. 3.

Beasley Smith orchestra opens at Eagle's ballroom, Milwaukee, Jan. 20 for indefinite stay.

Jack Pettis and orchestra are at the Towne Club, Pittsburgh, Pa.

Victor Young (M. C. A.) opened Jan. 1 at the Bismarck hotel, Chicago.

Bobby Meeker and orchestra open at the William Penn hotel, Pittsburgh, Jan. 9.

Ozzie Nelson and orchestra have left the Barbizon-Plaza Hotel and open at the Ritz Towers next week with a CBS wire for a twice-weekly broadcast.

New England M. C.'s Switch

Hartford, Conn., Jan. 6.

Don Gil, m. c. at the Fox Capitol, goes to the Fox Poli, Worcester, in the same capacity.

Freddy Mack of the Worcester house, will take Gil's place at the Hartford theatre here.

MEROFF MOVING AFTER 5-YR. CHI. L. C. RUN

Chicago, Jan. 6.

After five consecutive years in this burg Benny Meroff is leaving to try a new spot. He goes into the Metropolitan, Boston, Jan. 29 for an indefinite engagement. John Balaban has ordered a ballyhoo to give Meroff a build-up for the beantown.

Meroff is currently at the Oriental where he followed record-setting stays at the Granada and Marboro.

ROXY SUNDAY CONCERTS

Orchestra of 200—House Augments Regular Pit Crew to 125

Plans of Local 802 to augment its relief fund for unemployed musicians of Greater New York began to function last Friday when S. L. Rothafel (Roxy) added 30 men to the Roxy orchestra, giving it a personnel of 125.

In addition the Roxy will hold a series of Sunday morning concerts, beginning Jan. 11, with seats at $1 and the orchestra augmented to 200 men.

Recently inaugurated 5% tax on all union contracts went into effect Jan. 4 and the first collections will be made Jan. 11.

FIRE DAMAGE TO PUBS

The fire which wrecked the Everglades night club early Sunday also caused damage from smoke and general wreckage estimated at $500 when firemen broke through a skylight of the top floor office of Denton & Haskins, music publishers.

Walter Donaldson, Silver Songs and a number of other publishers have offices in the Hilton building but suffered only slight damage from smoke.

Paul White CBS News Editor

Paul White, former correspondent for United Press, has been appointed news editor of CBS, replacing Frank Curtis.

Bands and Orchestras
(Week of Jan. 3)

Permanent addresses of bands or orchestras will be published without charge.

No charge is made for listing in this department.

For reference guidance, initials represent: H—hotel, T—theatre, P—park, C—cafe, D H—dance hall, B—ballroom, R—restaurant.

As far as possible, street addresses in large cities are also included.

A

Aaronson, Irving, c-o Warners' Booking Office, 321 W. 44th st., N. Y. C.
Alabamian's, Rosland B., B'way and 50th St., N. Y. C.
Albin, Jack, Penn. H., N. Y. C.
Aladorf, U. J., 93 Liberty St., Newburgh.
Almare, Joe, New Bamboo Inn, Chicago.
Amidon, A., 912 E. 8th St., Flint, Mich.
Appel, Oscar, The Cathay, Baltimore.
Armbruster, J. L., B. A. C., Buffalo.
Arcadia Syncopators (C. Edgerton), 2006 Addison St., Phila.
Armstrong, Louis, Cotton C., Culver City, Cal.
Arnheim, Gus, Ambassador H., L. A.
Ash, Paul, State, Cleveland.
Astoria, Jo, P. O. Box 398, Coral Gables, Fla.
Atkins, A. P., 3614 6th Ave., Des Moines.
Austin, S., Davis Is. Country C., Tampa.

B

Baird, Maynard, Crystal T., Knoxville.
Baldwin, P., Frontenac, Quebec, Can.
Ballew, Smith, Lincoln Bldg., N. Y. C.
Bard, Jos., Golden Peasant R., Balto.
Barnard, B., 330 W. Morrell St., Jackson, Mich.
Barringer, Don, Calico Cat B., Miami.
Bartlett, O., Book-Cadillac, Detroit.
Barton, Herbert, 1658 B'way, N. Y. C.
Barsley, Beonar, Montauk Point, Montauk, L. I.
Basile, Jos, 65 No. 14th St., Newark, N. J.
Bastian, Walt., State T., Detroit.
Bauer, F. J., 67 Ormond St., Rochester, N. Y.
Baum, Babe, 226 Rose St., Reading, Pa.
Baxter, Phil, Steel Pier, Atlantic City.
Bay State Aces (Al Relyea), 8 Mohawk St., Cohoes, N. Y.
Beale, Bob, Athens Club, Oakland, Cal.
Beck, Marty, Rainbow Inn, N. Y. C.
Beckley, T., 102 E. 8th St., Wilmington, Del.
Beniave, Sam, Capitol T., Detroit.
Berge, W. E., 67 Grand Ave., Englewood, N. J.
Berget, Paul, Rice H., Houston, Tex.
Berger, W. J., 5449 Penn Ave., Pittsburgh.
Berger, Herb, Chase H., St. L.
Berger, Leo, Astor H., N. Y. C.
Bernie, Ben, Sherman H., Chi.
Bestor, Don, Schroeder H., Milwaukee.
Bingham, T. W., 18 S. Ryan St., Buffalo.
Bissette-Maclean, Marigold R., Rochester.
Bloom, Leon, Station WBBM, Wrigley Bldg., Chi.
Blumenthal's Orch., Sovereign Hotel, Chicago.
Bowley, Ray, 21 Beacon St., Hyde Park, Mass.
Boyle, Billy, Copley-Plaza H., Boston.
Brambilla, M., St. Francis T., San Francisco.
Brandy's Singing, Eagles B., Milwaukee.
Breeskin, Daniel, Earle T., Washington.
Brigode, Ace, Danceland B. R., Cleve.
B'way Collegians, Walled Lake B., Detroit.
Broudy, Dave, Grant T., Pittsburgh.
Brower, Jay, El Capitan T., San Francisco.
Brownagle, T., 922 9th St., Harrisburg, Pa.
Bryant, W. H., 1526 S. 6th St., Terre Haute, Ind.
Buckeye Wonders, 648 So. Main St., Akron, O.
Buffano, Jules, Paramount T., L. A.
Buloswkies Califfs., Eagle B., Milwaukee.
Bunchuk, Yasha, Capitol T., N. Y. C.
Burk, Milo, Brockton, Mass.
Burke, Chick, Amesbury, Mass.
Burnett, Tiny, Orpheum T., Seattle.
Burtnett, Earl, Biltmore H., L. A.
Burteon, Buddy, Richmond H., Richmond, Va.
Butcher-Guth, Pines, Metuchen, N. J.
Butler, Mel., Davenport, Spokane.
Byers, Hale, Barney Gallant's, W. 8th St., N. Y. C.

C

Calloway, Cab, Savoy B., 137th St. and 7th Ave., N. Y. C.
Caperoon, Fred, 401 B'way, Camden, N. J.
Cappo, Joe, c-o M. C. A., 32 W. Randolph, Chi.
Carr, Jimmy, c-o Variety, N. Y.
Carberry, Duke, Walpole, Mass.
Carpenter, Earl, Will Oakland's Terrace, N. Y. C.
Carter, F., Majestic, Long Beach, Cal.
Casa Loma, Gen. Motors Bldg., N. Y. C.
Casale, M., 140 Pine St., Williamsport, Pa.
Cassidy, D. L., Vancouver H., Vancouver, B. C.
Casson, Pep, Victoria H., N. Y. C.
Causer, Bob, Ithaca H., Ithaca, N. Y.
Cavallaro, John, 20 Irving St., New Haven.
Cavato, Etz, Flotilla Club, Pittsburgh.
Cervone, Inzy, 502 Blackstone Bldg., Pittsburgh.
Chapman, Jack, Drake H., Chicago.
Christie, H. J., 1831 N. Ormsby Ave., Louisville.
Church, Ross, Buckeye Lake P., Buckeye Lake, O.
Col. F., 252 W. Douglas St., Reading, Pa.
Coleman, Emil, Pateo C., N. Y. C.
Collegian Serenaders, Far East R., Cleveland.
Condelori, A., Adelphi H., Philadelphia.
Condullo, Joe, Jansen's Hofbrau, B'way & 52d St., N. Y. C.
Conley, Ralph, 1119 Grand St., Wheeling, W. Va.
Conrad H., 1088 Park Ave., N. Y. C.
Cooley, Fritz, Maple View, Pittsfield, Mass.
Coon-Sanders, Blackhawk C., Chi.
Coyle, L. H., 219 S. 10th St., Easton, Pa.
Craig, Francis, Hermitage H., Nashville.
Crescent Orch., Armory, Middletown, N. Y.
Crawford, "Buzz," 2115 Pennsylvania Ave., N. W., Washington.
Crawford, Thomas L., Wichita, Kan.
Cullen, S. E., 814 E. 6th St., South Boston.
Currie, Harry, Woelbach H., Louisville.
Cummins, Bernie, Gibson H., Cincinnati.
Cummings, Johnnie, Webster H., Canandaigua, N. Y.

D

Daatsig, E. J., 848 Putnam Ave., B'klyn.
D'Artri's Orch., 81 14th St., Norwich, Conn.
Daugherty, Emory, Jardin Lido, Arlington, M., Washington, D. C.
Davidson, J. W., Norshore T., Chicago.
Davis, C., Indiana T., Indianapolis.
Davis, Doc, Drake H., Chicago.
Davis, Eddie, 1674 Bway., N. Y. C.
Davison, Walt, Mainstreet T., K. C.
Delbridge, Del., Capitol T., Detroit.
Del Poso, Senor, 1587 B'way, N. Y. C.
DeLuca, J., 881 St. Marks Ave., Brooklyn, N. Y.
Denny, Jack, c-o M. C. A., Par Bldg., N. Y. C.
Deterich, Ray, Avalon T., Chicago.
Dewees, Lowell, 1200 Jackson St., Springfield, Ill.
Domino Orch., 22 4th St., Troy, N. Y.
Donnelly, W. H., 239 Glenwood Ave., E. Orange, N. J.
Dornberger, Chas., Jefferson H., St. Louis.
Dougherty, Doc, Adelphia H., Phila.

E

Edmunds, Glen, Elks C., L. A.
Edwards, Gus C., Terrace Gardens, Chi.
Eisenbourg, Dok, Shepard - Colonial R., Boston.
Ellington, Duke, Cotton C., N. Y. C.
Elmwood Band, 872 Van Nostrand Ave., Jersey City.
Eppel, 5736 N. 7th St., Philadelphia.
Essig, Abe, 1090 St. Nicholas Ave., N. Y. C.

F

Fay, Bernard, Fay's, Providence.
Farrell, F., Inn, 4 Sheridan Sq., N. Y. C.
Feeney, J. M., 226 E. 11th St., Oakland.
Fagan, Ray, Sagamore H., Rochester.
Fallon, Owen, Wilson's D. H., L. A.
Fabello, Phil, Coliseum T., N. Y. C.
Feldman Joe, 1068 E. 98th St., Cleveland, Ohio.
Feyl, J. W., 878 River St., Troy, N. Y.
Fischer, Carl, Majestic D. H., Detroit.
Fischer, C. L., 914 So. Westnedge St., Kalamazoo, Mich.
Fisher, Mark, Variety, Chicago.
Foard, Don, 1419 Reed Ave., Kalamazoo, Mich.
Fogg, A. M., 174 Beacon St., Portland, Me.
Foote, R., Stevens H., Chicago.
Forbstein, Leo, 1st Nat'l. Studio, Burbank, Cal.
Forman, Lou, Palace T., N. Y. C.
Fosdick, Gene, c-o M. C. A., Par Bldg., N. Y. C.
Four Horsemen, Masonic Temple Bldg., Chicago.
Fradkin, Fred, State T., Jersey City.
Franklin, Milt, Seattle T., Seattle.
Frasetto, Joe, Uptown C., 203 W. 125th St., N. Y. C.
Freed, Carl, 29 S. Orange Ave., Newark.
Freeman, George, Montmartre C., Hollywood.
Friary, George, Rockland, Mass.
Friedman, Jerry, Abbey C., Hotel Harding, N. Y. C.
Friedman, L. F., St. Louis T., St. Louis.
Friese, J. F., Strand T., Stamford, Conn.
Frye, Hank, Virginia H., Long Beach, Cal.
Fuller, Earl, W.F.B.E., Cinn.
Funda, Frank, 745 7th Ave., N. Y. C.
Funk, Larry, Barn C., N. Y. C.

G

Galvin, J. J., Plaza T., Worcester, Mass.
Gallicchio, Jo, 5200 Sheridan Rd., Chi.
Gardner, C. C., 1527 N. 24th St., Lincoln, Neb.
Garrett, Jim, De Witt Clinton, H., Albany.
Garrigan, Jimmy, Villa Lago, Chicago.
Gasparre, Dick, Hotel Plaza, N. Y. C.
Gaul, Geo., Washington, D. C.
Gazel, Gus, Cinderella B. R., Long Beach, Cal.
Geidt, Al, 117 S. N. J. Ave., Atlantic City.
German, Ross, 800 8th Ave., N. Y. C.
Gerun, Tom, Congress H., Chi.
Goff, Mark, Briggs ft., Detroit.
Goldberg, Geo., Celestial R., Bay Shore Park, Baltimore, Md.
Goldkette, Jean, Book Tower, Detroit.
Gonzales, S. N., 810 E. 4th St., Santa Ana, Cal.
Gordon, Herb, Wardman Pk. H., Washington, D. C.
Gorrell, Ray, care Goldkette, Detroit.
Graham, Paul, Jenkinson Pav., Pt. Pleasant, N. J.
Green, A. J., 840 West 63d St., L. A.
Green, Jacques, Ritz Towers, N. Y. C.
Green, Jimmy, DeWitt Clinton H., Albany, N. Y.
Greer, Billy, 1002 Main St., Davenport, Ia.
Guanette, Lou, 16 St. Angele St., Quebec.
Gurnick, Ed., 55 Reynolds Ave., Providence.
Gunsenderfer, W., Whitcomb H., S. F.
Guttersom, M., Valencia T., Baltimore.

H

Haas, Alexander, 254 W. 76th St., N. Y. C.
Hallett, Mal., Lawrence, Mass.
Halstead, Henry, Cosmopolitan H., Denver.
Hammond, Jean, Sky Room, Milwaukee.
Hamp, Johnny, Congress H., Chi.
Hancock, Hogan, c-o M. C. A., Paramount Bldg., N. Y. C.
Hand, Armin, Piccadilly T., Chicago.
Harkness, Ed., 3065 Clay St., S. F.
Haring, Bob, c-o Brunswick, B. & C., 799 7th Ave., N. Y. C.
Harmon, M., Club Mirador, Washington.
Harrison, J., Rendezvous, Toronto.
Hatch, Nelson, Old Mill Tea Garden, Toronto, Can.
Hays, Bill, Cathay Tea Garden, Phila.
Heagland, Everett, c-o M. C. A., Chi.
Heiberger, Emil, Bond H., Hartford.
Heidt, Horace, New Yorker H., N. Y. C.
Henderson, F., 228 W. 139th St., N. Y. C.
Henkel, Ted, Capitol, T., Sydney, Aus.
Henry, Tal, c-o Orch. Co. Amer., 1650 B'way, N. Y. C.
Henshell, J., State-Lake H., Chicago.
Herbervaux, J., NBC, 180 N. Michigan Ave., Chicago.
Hillbloom, M., Stratford T., Chicago.
Hirabak, A., 1128 Goettman St., Pittsburgh.
Hoagland, Everett, Rendezvous, B. R., Balboa Beach, Cal.
Hobbs, Frank, St. Catherine H., Catalina Is.
Hoffman, L. G., 78 Ernst St., Buffalo.
Hollowell, B., Strand D. H., Wilmington, Del.
Hollywood Collegians, K. of C. C., N. Y. C.
Holmes, Wright, Martinique H., N. Y. C.
Houston, Chas., Monmouth Beach C., N. J.
Howard, Tex, Trianon B. R., Seattle.
Hueston, Billy, 1658 B'way, N. Y. C.
Hyde, Alex., c-o Wm. Morris, 1560 B'way, N. Y. C.

I

Illini Cornhuskers, Elks Country C., Decatur, Ill.
Irving, B., Lyceum T., New Britain, Conn.
Imperial Marimba, American House, Boston.
Ingraham, Ray, Pinewald H., N. J.
Innis, Ed, Vanity Fair B., Huntington, W. Va.
Ipana Troubadours, WEAF, N. Y. C.
Iseminger, Bill, Hagerstown, Md.
Iula, Felice, Rivoli T., Baltimore.
Iula, Ruffino, City Park Bd., Baltimore.

J

Jackson, Harry, Pign Whistle C., Hollywood.
Jackson's Jazz, 18 Chestnut St., Gloversville, N. Y.
Janis, Fred, Turkish Village C., Chicago.
Janover, A. L., 1253 Grant Ave., N. Y. C.
Jadel, H., 476 Hawthorne Ave., Newark, N. J.
Jahle, John, 73 Driggs Ave., Brooklyn.
Jockers, Monro, Leighton's C., L. A.
Johnson, Arnold, 1560 Broadway, N. Y. C.
Johnson, C., Small's Paradise, N. Y. C.
Johnson, Dwight, Multnomah H., Portland, Ore.
Johnson, Merle, 155 W. 46th St., N. Y. C.
Johnson, Johnny, Chase H., St. Louis.
Johnston, O. W., 48 Grove Ave., Ottawa.
Jolly Joyce's Syn., 915-17 Walnut St., Philadelphia.
Jordan, Art, 6241 Norwood St., Phila.
Jorgensen, Ruth, 1235 Sheldon St., Jackson, Mich.
Joy, Jim, Coronado H., St. Louis.

K

Kahn, Herman, Capitol T., Newark, N. J.
Kahn, Roger W., 1607 Bway, N. Y. C.
Kalis, H., Lido Venice C., Boston.
Kamas, Al, Swanee B. R., Washington.
Kaplan, F. J., Bamboo Inn, 3223 W. Madison St., Chicago.
Kassel, Art, Metropole C., Chi.
Katz Kittens, Hollywood R., N. Y. C.
Katzman, Louis, c-o Brunswick, 799 7th Ave., N. Y. C.
Kaufman, W., 38 N. 10th St., Lebanon, Pa.
Kay, Herbie, Trianon B., Chi.
Kayser, Joe, Merry Gardens, Chicago.
Kayser, Kay, Nixon R., Pitts.
Keegan, Ross E., 22 Gold St., Freeport, L. I.
Keller, Wm. R., 4115 51st st., Woodside, L. I., N. Y.
Kemmerer, Walt, Berks Trust Bldg., Reading, Pa.
Kemp, Hal, Golden Pheasant R., Cleveland.
Kennels, Larry, 801 Keenan Bldg., Pittsburgh.
Kenin, Frank, Lotus Isle, Portland, Ore.
Kenin, Herman, Fox's Bway., Portland, Ore.
Kentner, H., Benj. Franklin H., Phila.
Kerr, Chas., Golden Dragon, Phila.
Keystone Serenaders, Gd. Riviera T., Detroit.
King, Hermie, Oakland T., Oakland, Cal.
King, Ted, 745 7th Ave., c/o Taps.
King, Wayne, Aragon B. R., Chicago.
King's Melody, 68 Mueller St., Binghamton, N. Y.
Klein, Fred, Kingsway H., Hot Springs, Ark.
Kline, M., 5456 Spruce St., Philadelphia.

(Continued on page 79)

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Club Richman Interests Bankrupt Owe $64,000, Plenty of It to Actors

Listing liabilities of $64,343 and assets of $303, the Har-Lou Enterprises, Inc., of which Louis Schwartz, night club operator, is president, has filled a voluntary petition in bankruptcy. The corporation is one of several interested in the operation of the Club Richman, New York.

According to the schedule filed in New York bankruptcy court, the corporation's only open accounts are two bouncing checks for a total of $300 and bank balances of $2.05 in the Bank of the United States and $1.16 in the Chelsea Exchange Bank, both of which have recently closed their doors.

Among creditors listed by Tolleris and Gluskin, attorneys for the bankrupt corporation, are Lou Schwartz with a claim of $14,508; Club Richman, Inc., $6,794; Chelsea Exchange Bank, $2,000; Bank of the U. S., $1,000; Jerry Freedman, $1,100; Emil Boreo, $1,000; Lina Basquette, $850; Jeanne Aubert, $800; Marion Harris, $800; Cortez and Peggy, $600; Harold Stern, $504; Smith Ballew, $410; Grace Hayes, $350; Gomez and Winona, $305; Fred Keating, $200; Madelaine Northway and Charles Sabin, $125, and American Society of Authors, Composers and Publishers.

The bankruptcy proceedings hold up salary claims of more than a score of floor show entertainers and musicians who have appeared at the Richman during the past year. The court granted a stay against further proceedings in the muncipal court action started by the Eskay Beverage Co., against the bankrupt corporation.

Total amount owing unsecured creditors is $48,694. Salaries due club employes with priority rights total $1,653, while the balance of debts are secured by notes and chattel mortgages.

The Richman continues in operation under another corporate name but still under the management of Lou Schwartz.

Horace Heidt's run at the New Yorker hotel has been extended until the end of January. Original bookings were to Jan. 8.

Wine to Beer in Paris

Paris, Dec. 27.

High cost of living making strong inroads on the night club business. Latest Left Bank cabaret, "L'Ange Bleu" (The Blue Angel) sells drinks from 40 cents up to a ritzy patronage.

The Russian Eagle, near the Opera, which flopped last year, after being the highest priced eatery in Paris, is reopening in the style of a German beer-halle to the same swanky patronage, which this year prefers to pay beer prices rather than wine cheques. Place is now called Le Rallye Opera.

Joe Lewis to Fla.; Madrid Will Fold

Chateau Madrid, New York, will close next week, when Joe Lewis, its floor attraction and part owner, leaves for Florida to open Jan. 15 at the Roman Pools Casino, Miami.

Lewis holds an interest in the Madrid with the Schwartz boys and Jack Fine. The combo reopened the place three months ago.

Along with Lewis, the show going into the Miami club, booked from New York by Lou Irwin, will include Betty Healy, Dolores Cordova, Carroll and Nolte, Thea Faine and Bernard and Graham.

Davis Closing at Par, Nobody Set to Follow

Benny Davis and his floor show at the Paramount hotel grill, New York, close Jan. 10. Davis and most of the specialty people go into a Loew unit, opening at the Capitol, New York, Jan. 24.

No one is set to follow Davis into the Paramount as m. c. Several of those approached, among them Ken Murray, countered by demanding that salary be posted in advance.

A MILE HIGH

Dallas, Jan. 6.

Latest American out for thirst profits in Mexico is M. W. Newman of Oklahoma City.

Newman recently got a permit to build a mountain casino in Nuevo Leon, a mile above sea level and high enough for everything. Located near Monterey, the historic saloon spot.

TEX. PADLOCK

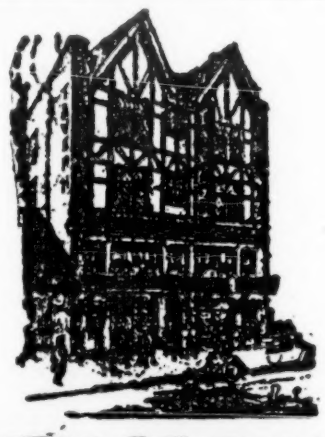
Galveston, Jan. 6.

Silver Slipper Club in East Texas, near Beaumont, has been padlocked by district court after a raid by rangers.

Gaming tables and liquor were seized.

Another One

Kathleen Kirkwood's Triangle Theatre in the Village, closed several weeks ago, will be reopened shortly by Vivian Denton as another one of those lavender nite clubs, to be called Queen's Beer Garden.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VICTOR RECORDS

The Ballroom Business

By Stanley H. Willis

With the business depression, the average ballroom manager not doing business selects that topic as his alibi. They argue a ballroom is where the patron seeks only to dance and the average dance orchestra will suffice for entertainment.

The sooner these managers dispel this thought from their minds the better off the business will be as a whole. Ballroom patrons are smart, they know what they want, when they want it and how. Mediocre bands stand out like a sore thumb. They have them cataloged and numbered in the community surrounding the ballroom. Not only do they demand a good band, but something more. They demand entertainment and the smart manager gives it to build his attendance and keep them repeating.

After all, the repeat is what the successful manager is after and must retain to stay in business. When the dance hall promoters give the public the attractions, properly publicize them and book them far enough in advance to exploit them, they have invariably done a big business.

Proper exploitation, community interest in each ballroom and local tie-ups have sent attractions so far across to big business in what has been considered one of the toughest years in ballroom business.

The ballroom is an outlet for plenty of surplus talent and attractions thrown out of employment by the current talker.

Missed Vaude

Ballroom managers and promoters, did not seize their golden opportunity when the talkers were at their height and offer their patrons the vaudeville the theatres were not using. This would have put the ballroom in a position to compete with local theatres.

One of the largest booking offices in America offers a complete set of stunt nights, special exploitation material and favors that could keep a ballroom offering their patronage something new and different the entire year round, every night. For some reason or other the promoters do not take kindly to this, figuring perhaps there is too much labor attached or that the expenditure will not give them immediate results. Over a period of time, these particular party nights should be a paying proposition for a promoter seeking to establish himself in any community.

The outstanding example of what this writer considers America's leading ballroom promotion is the Eagles Ballroom, Milwaukee, under the management of Ed. Wirth for the past several years. Simply by working hand in hand with his patrons, Wirth has built up a tremendous trade. Embracing 30 to 50 club organizations among the dancers, putting on specials every night, kiddie car races, popularity contests, club membership drives and numerous other stunts are a few of Wirth's exploitations. Recently playing Paul Whiteman and Orchestra on a Sunday night at the trick figure of 99c. per person admission, resulted in a tremendous business. "Miss America" for a Saturday and Sunday night, recently, no advance in prices, and the selection of Miss Personality tended to pack in over 16,000 paid admissions in two nights. Not so bad considering the yells about bad business all over the country.

Charles Schribman, of Salem, Mass, is another promoter who has succeeded in working up a great following among the dancers for any attraction or orchestra going into the New England territory. He operates in the same style as the Eagles, only he controls a string of the best ballrooms in New England, handling only the best name attractions and big bands. Consistent plugging and good exploitation of Schribman's attractions has put him to the fore as a dance promoter.

Floor Shows

The beach ballrooms are an excellent outlet for floor show entertainment and the coast promoters are reaping the benefit of miniature floor show, specialty dancers and acts particularly adapted to the ballroom angle. The average ballroom audience is not as critical as a theatre audience. As long as the act is a "flash" it will go over nicely. This is no doubt due to the ballroom crowd accustomed to seeing nothing but the orchestra that they consider an attraction an innovation.

The success of the cheaper dine and dance spots using floor shows and cheap entertainment features should be an incentive to the ballroom managements to give the patrons more flesh entertainment with dance music.

English Merger Gag Just Deal for Studio

London, Dec. 27.

What is described as a "New and momentous development in the British film industry" was announced this week, purporting to be a virtual merger of Producers Distributing Co., Pathe outlet this side, with Stoll Picture Productions, object being the formation of a new unit, Associated Picture Productions.

In reality, all this boils down to is the fact Pathe will produce at Stoll's Cricklewood studios, and instead of the salaries of certain Stoll men being added to the rental and charges, they will appear in the cost sheet of each production.

Three talkers are scheduled for production early in 1931.

How this pans out with Pathe of America, RCA Photophone licensees, remains to be seen. Stoll studios are wired with Visatone, Italian sound system.

German, So. Africa, Sales

Berlin, Dec. 27.

Ufa has just sold to Kinemas Films Ltd., one of the greatest distributing and theatre operating firms of the South-African Union, the talkers "Der blaue Engel," "Liebeswalzer," "Hokuspokus," and in addition six educational sound pictures of the Ufa cultural department.

Besides the entire production of Ufa in big talkers has been sold to the Dutch Indies.

Circuit's Big Week

Los Angeles, Jan. 6.

Fox West Coast houses turned in a gross of $1,211,000 the week ending Jan. 3.

This is a box office record for the circuit, beating the same holiday week of a year ago by 12%.

GERMAN CENSOR CLASH

Berlin, Dec. 27.

The Catholic Center of the Reichstag will, as reported, introduce a bill demanding greatly tightened censorship regulations.

At the same time another group of members will move the abrogation of the whole cinema law and the total abolition of film censorship.

QUOTA PERMITS GIVEN

Berlin, Dec. 27.

The 60 import permits allotted to renters in proportion to the number of pictures sold by them abroad were given out.

Three such permits will be required for each sound picture imported.

JACQUELINE'S NEXT B. I.

London, Jan. 6.

Jacqueline Logan is to star in British International's "The Press Gang."

Sunday Wilshin was first signed for the role, but her sudden illness removed her from the cast.

PAN NOVARRO'S "DEVIL"

Berlin, Jan. 6.

Ramon Novarro's German version of "Devil May Care" is a failure here, practically all critics lacing it.

Feeling is that the story and treatment is too old fashioned and sentimental for the German public.

PREMIERE POSTPONED

London, Jan. 6.

Special midnight showing of British International's "Love Habit," scheduled Jan. 8 at the Plaza, which Prince George was to attend, has been postponed for a fortnight, due to the death of King George's sister.

CLAIM PROPAGANDA IN "FLIGHT" AND BAN IT

Mexico City, Jan. 1.

On the ground that it bristles with American and U. S. Marines propaganda, bc rd of censors has given thumbs down to "Flight." Action means that the picture cannot be legally exhibited in any theatre in the Federal District, which includes the national capital and several large municipalities. Seems just one look at the picture was enough for the board, and its banning verdict was unanimous.

Rejection of the film has inspired the glee of the tabloid press which hails the "downfall" of a "Yankee super-production" as a very fine thing. The lone afternoon paper, a tab., published a long editorial about the edict, in which the board is lauded. Editorial jeers the Spanish of parts of "Flight," calling it a language that is spoken only in Hollywood.

London Fog Screens May Limit Theatres

London, Dec. 27.

Problem as to whether London is suited to big theatres is raised by the fiasco which attended the opening of the new Trocadero, Phil Hyams house, in South London, Dec. 22.

Theatre is the largest in the country, seating 5,000 with total capacity nearly 6,000.

On the opening night fog was so bad the first feature could hardly be seen and the second film was not shown, the program being filed in with orchestral tunes.

Although the fog on Dec. 22 was one of the worst in years, the fact remained it was not at its worst at the time the theatre opened, and it looks a fair deduction to suppose there are at least 15 nights during the London winter when fog is as bad as it was at the time the Trocadero opened.

Showmen this side are now wondering whether climatic conditions here will limit the size of cinemas.

Americans on British Film Quota Sub-Board

London, Dec. 19.

Board of Trade has intimated they will now welcome a representative of an American organization on the Advisory Committee working under the Films Act. Hitherto no nominations of Americans have been accepted on the ground the Films Act was a purely native concern.

With the increase of quota percentage and the consequent predominance of British product handled by American distributors here, the situation has changed, and the K. R. S. (Distributors' Society) has nominated John C. Graham of Paramount and Sol. G. Newman of Radio.

These names go forward for general consideration by Board of Trade, who will make their own selection.

9 MONTHS' NET $77,500

London, Dec. 23.

Profit of $77,500 was reported by Phil Hyams, chief of the Metropole, Victoria, on the house's first nine months' working.

Theatre now has the opposition of the Gaumont British house, the new Victoria, just opposite.

Ufa's African Hook-up

Ufa has sold "The Blue Angel," "Love Waltz" "The Temporary Widow" and six Ufatone-educationals to Kinemas Films, Ltd., for distribution in South Africa.

A contract with the same firm calls for the handling of all Ufa soundfilm product in the Dutch Indies.

Ufa Stockholders Meet

Berlin, Dec. 27.

The Ufa shareholders' general meeting took place this week. The proceedings were only formal. Accounts and annual report were approved and the directors re-elected.

Shall On Coast

Fox has assigned the male lead in the German "Man Who Came Back" to Theo Shall, German actor.

Shall leaves for the Coast this week.

English Labor Situation

London, Dec. 19.

One of the things made plain last year—a pretty quiet year in the English trade—has been the fact the film circuits are heading pretty rapidly into a clash with their employes unless matters can be adjusted.

Cinema employes in England, which phrase is meant to include house managers and assistants, projectionists, engineers, sound engineers, boilermen, electricians, porters, ushers, doormen and general handymen, are badly paid. And they are getting to know it.

Only serious effort made by the men this year to put the position right was the strike of operators in Lancashire, which did nothing but throw a few men out of work and show the power of the employers.

It now looks, though, as if the men may make a more concerted effort to get an even break.

Chief trouble was due to the fact the Cinematograph Exhibitors' Association refused to meet representatives of the Electrical Trades Union as representatives of the Lancashire projectionists.

The C. E. A. at the time thought this a clever move, no doubt imagining that by refusing to acknowledge the body they weakened its power and showed their own strength.

Drawback of the move was the fact they immediately turned the union against them, and the Electric Trades Union is affiliated, through the usual union routine, with practically every workers' body in the country.

Point is, with the present industrial unrest, the next time the union approaches the C. E. A. they will not wait to be recognized. They will be able to dictate the recognizing themselves.

Projectionists and electricians in the cinema theatres are in a stronger position than the shirt-fronted gentry in the vestibule through being backed by the unions. The managers, who are much worse off, have only the force of their own numbers to help them. And judging by their attitude that isn't likely to worry Wardour street.

Two Chains in Control

The exhibiting field in England, being controlled by two major circuits, which broadly speaking, pay poor money, leaves little room for a manager who quarrels with either circuit, as he cannot get a job with the one if he walks out of the other.

The number of indies sufficiently big to pay good money is not so considerable a manager could justifiably walk out on the big circuits, with the result Wardour street is in a position to give managers $25 weekly and no dress allowance and get away with it.

Within the last fortnight the Birmingham Trades Council has started a move to make trade unionists in this district lay off local cinemas in protest against the low wages paid employes.

In itself the move is little more than a gesture and will probably come to nothing. It's merely a sign of the times and a suggestion of what the circuits will find themselves up against next year if they don't study the position now.

B'klyn's Boy Oranged

(Continued from page 63)

when lifted up on the horns of a bull and thrown against the fence. In other days when the horse, now blinded by a bandage, was wholly unprotected from goring, the horse killing episodes were the most brutal portion of the show. Mexico has remedied that nauseating part by ordering the horses covered up, probably to more surely catch the tourist trade each Sunday.

No Credit for Bull

The picador holds a staff in his right hand and the reins in his left. On the end of the staff is a piece of sharp steel. As the bull rushes at the horse, head down to get the horse on its horns, the horseman drives his staff into the bull's back. It is then bull vs. staff, and the staff wins, usually. Sometimes the bull lifts the horse and rider so high, both topple over. This is a victory for the bull that apparently is given no credit. The bull tries it again against another horse and rider. Once more it receives a steeled staff in its back, but the show goes on.

Repeat for the bugle for the banderilleros to start their stunt on the now bleeding bull. The banderilleros, three, have the ring and the bull to themselves. A banderillero holds a highly colored pointed stick in either hand. The sticks look like skyrockets. They are pointed together at the bull. At first glance the banderillero seems to take on the most danger. Standing about 15 feet from the bull, he invites the animal to attack him. If the bull starts forward, the banderillero swiftly meets it, stepping aside when reaching the bull but throwing both rockets into its back between the shoulder blades.

Getting Uncomfortable

The rockets pain and annoy the bull. He tries to shake them off. Often one or more fall out. But there are two other banderilleros. Each also slings his set of speared rockets into the same place on the bull's back. The animal by now, bleeding more profusely with the blood down its sides, is carrying six of the imbedded rockets, when the bugle once more booms.

This time is the last—the blow off. It calls for the matador to finish what the others have started.

In between all of this the bull has done some rushing about. It snorts and tries to roar. But never the raging bull one would expect during all of this torture to it. When the men stop attacking the bull or trying to send it into a frenzy, the bull stops, too. So it seems in this ring a bull is not a terror by nature or instinct. It's difficult to goad him into being one, even by sticking knives into his back.

Maybe these bulls appreciate their fate and prefer this gaudy style of passing out to the slow moving slaughter house way of their ancestors.

The show is over by 5. Just 90 minutes and six fine specimens of bulldom ready for the broiler. No one hurt Sunday, except the bulls. Not a horse's leg broken. An ideal Mexico City Sunday afternoon.

Not many sidelights. A complimentary move is for a matador to toss his hat to a celeb or friend in the boxes. When and if he kills the bull, mat gets his hat back. Syd didn't care much for this side stuff. He hung onto his hat, but Dave tossed his, first to George Godfrey, the American colored heavyweight, and again to the chief of the local sleuths. Godfrey has been here training. He was due to fight a local set up in the same stadium the same night.

A band of 24 pieces in the upper stand must be the referee of the hits or flops in the ring. The musicians are not in uniform and all are dressed in their everyday civilian suits. The music tips off the bullers' best work. As it is accomplished, the band plays a few bars. Musical silence means a flop.

Femmes in Minority

Men and women attend the bull fights, but the women are in the minority. American women tourists often leave after or before the first bull is killed. There are any number of the nicer Mexican girls and women who have never seen a bull fight. That is akin to prize fights and women in the States.

Ticket situation for the bull ring looks to be under control, same as the fight tickets at the Madison Square Garden, New York. The 5-pesos or $2.50 top coupons are turned over to gyp specs who retail them to tourists at $5, $6 or more, according to the demand. Few Mexicans stand for gypping when buying. They squawk in Spanish and get the regular box-office rates.

Sydney Franklin made his bullfighting debut in this city about six years ago. He saw his first bull fight here, he said. It made him ill. Taunted by friends, Syd resolved to master the bull profession. He went to a training school at Monterey, returning here for his novice battle in the ring. Later in Spain he made his rep as an ace.

In Mexico City is a retired bull fighter, called the ace of all aces. He appears only now and then at charitable affairs. This retired ace is said to have held such a contempt for a bull in the ring that just before killing him this leading matador would take the bull by its horns and slap its face. But those slapped bulls never felt as badly as that de luxe insult as Sydney Franklin did Sunday when given the last thing in Mex razzes—oranges.

H-W Shelving Leaves South Wide Open For 106-Yr. Old Robinson Name in '31

Chicago, Jan. 6.

Switch in the Ringling office plan here will send John Robinson outfit on the road in 1931, with the Hagenbeck-Wallace circus shelved.

Original intention was to barn the Robinson trick. However, with the show's title in use over 100 years, and considered the best outdoor draw in the world, below the Mason-Dixon line, it was decided to discard the H-W title. This was augmented by the fact that the Sparks circus, also a good draw in the cotton-patch land, is out, leaving the field almost exclusively to Robinson.

It's likely that Joe Donohue will pilot the Robinson show as g. a. He was g. a. of the Hagenbeck-Wallace last season.

Dan Odom, last season manager of the H- W show, is definitely out with the Ringling offices, and will likely be in the carny field. Also Arthur Hopper, for a number of years the guiding router for the Robinson circus, is out, being now in the whale biz for himself.

Under no circumstances will the Robinson show carry over 20 cars. This is a cut of five from last year, and is taken as part of the retrenchment the white-top world, or that part of it under control of Ringling, will go through in 1931.

Further understood John Ringling is picking between three features for the Ringling, Barnum & Bailey for this spring. What they will be no one, except the three men who've been hot-footing it around the globe, and Ringling know. One is said to run into terrific money for a circus.

CAL. JAMMED BY MORE SHOWMEN THAN SPOTS

Los Angeles, Jan. 6.

Past few weeks have seen an influx of outdoor showmen, here to spend the winter months. Most of them expected to land something in the amusement field but have found that avenue pretty well loaded down by the coast defenders.

Pacific Coast Showmen's Association club room is mobbed daily by boys talking over last season with sagging chins.

Local outdoor business has been slow this winter, with only the Pike at Long Beach reporting any business. Venice, Ocean Park and Santa Monica have been dead since the summer season closed. Latter beaches usually handle a fair crowd on Saturdays and Sundays, but weekend business this year has been nil.

Lincoln Park, L. A.'s only amusement park within the city proper, is almost entirely dependent on Mexican fraternal orders for its draw. One picnic a week can be promoted out of the Latins.

All carny outfits playing the coast are now out of Southern California. Craft Shows, which never leaves the state, recently went into winter quarters.

Biggest thing on tap for the outdoor boys is the San Bernardino Orange Show which opens for two weeks Feb. 20. Affair usually attracts the largest outdoor gate in the west.

Buchanan's Mishap

Chicago, Jan. 6.

Fred Buchanan, owner of the Robbins Bros. circus suffered a broken collar bone when his car, on a trip to Chicago from Lancaster, Mo., ran into a ditch. Accident happened at the junction of the Missouri and Iowa state line.

Buchanan returned to Lancaster. He is getting his outfit ready for the road in 1931 under the title "World Bros."

Buchanan is reported as likely to send out two shows next spring.

Trumpet Player's Jam

Des Moines, Jan. 6.

"I love her and she loves me. Even the iron bars of jail can't separate us," Wm. H. Rutschow, 44, trumpet player with Buchanan's circus, told authorities here after he was arrested for violating the Mann act.

He is charged with bringing Mrs. Helen S. Bearl, 26, to Des Moines from Anoka, Minn.

JONES' ALTERNATIVE

Madigan, Murray If Ringling-Jones No Go

Chicago, Jan. 6.

Johnny J. Jones carnival, wintering at DeLand, Fla., unless purchased by the Ringling interests, will go out in 1931 with E. J. Madigan, who has had the cookhouse for many years, and J. L. Murray, who has managed the dining car for some time, as active heads and owners.

Both were close to Jones, who died Dec. 25, with both putting in dough from time to time.

All fairs contracted for 1931 will be played, beginning with Tampa, Fla., in Feb. It is understood the dates stick, no matter who puts the show out in 1931. Present lineup includes Joe Reading as manager; Cliff Kelly as general agent, with W. J. O'Brien special agent and Frank D. Shean p. a.

Bradnas in Crash

Syracuse, N. Y., Jan. 6.

Fred Bradna, general equestrian director for Ringling Brothers-Barnum and Bailey's Circus, and his wife, professionally Mme. Ella Bradna, had a narrow escape when the auto in which they were driving to Syracuse skidded near Madison, left the road, overturned and rolled down an embankment.

The car, chauffered by Herman Joseph, was completely wrecked, but the occupants were only bruised and severely shaken up. Bradna will again stage the Tigris Shrine Indoor Circus Jan. 19.

JOB WITHOUT PAY

Shreveport, La., Jan. 6.

William R. Hirsch, secretary-manager of the State Fair, has new job, without pay, as manager of the new Shreveport auditorium. Hirsch agreed to overlook salary in taking job if offices in building were provided.

He will continue as Fair secretary.

ATKINS WITH H-W

Chicago, Jan. 6.

Jess Atkins will be manager of the Hagenbeck-Wallace circus in 1931. He replaces Dan Odom, who likely will be with a carny.

Atkins was at the helm of the John Robinson circus last year and has charge of the winter quarters at Peru, Ind., now.

Texas Fair Meet

Dallas, Jan. 6.

Texas Assn. of Fairs will stage its annual meet here Jan. 30-31. Group consists chiefly of small town fairs, with booking of carny attractions and concessions the main object of parley.

Around 150 delegates due, headed by Jerry Debenport, Childress, prexy.

Literati

(Continued from page 71)

Co., has been retired on pay by the American News Company.

Fred Miller, for 18 years manager of the Southwest News Company, Kansas City, succeeds Edwards at New Orleans.

New crook-story mag, and with a title to make Harold Hersey jealous, is "Gang Stories of the French Underworld." Hunt Osborn is editing, with publication office in New York.

After nearly five years as film critic for the Omaha "World-Herald," Leona Pollack marries and quits. Keene Abbott, stage scribe, carries on.

Virginia Dare, one of Chicago's film critics, is now in New York free-lancing stories.

Culmination of a huge task is the two-volume book, "American Theatres of Today," written by R. W. Sexton, in which he minutely covers American theatre construction. The two books sell for $13.50.

90 Days in Hoosegow for 2 Carny Short Changers

Chicago, Jan. 6.

Two carnival boys, George Bartholomew and Joseph Lucas, were given 90 days in the workhouse at Evanston, Ill., for attempting to short change a druggist.

When arrested both were found to have records as confidence men. When they admitted they only worked during the summer months and on carnys, Magistrate Harry Porter gave out the sentence.

Radio Reports

(Continued from Page 72)

more literate and enlightened, with an opportunity to correct Herman's errors, chasten his conceit, and ridicule the pettiness of his outlook on things.

While the material partakes of the purely obvious, with occasional samples of sheer banality, this consideration is not necessarily valid criticism for the radio. Indeed, there is ample evidence that the radio world shares the mental age of the proverbial film mob, namely, pre-adolescent.

Mike and Herman have a following in the middle west. They are on the air nightly at the same time and, habit is everything in broadcasting.

Diction of the boys is at all times clear and easy to follow. *Land.*

DRAKE CONCERT ENSEMBLE
Tea Music
Drake Hotel
WGN, Chicago

Chicago "Tribune"-owned WGN broadcasts from the Drake H el with the Drake string organization a frequent time filler in collaboration with the string quintet at the Blackstone Hotel, of similar management.

Drake concert group applies the catgut technique to popular tunes of the day salted with a few of the classics a la Victor Herbert, Friml, etc. It is best described as tea music, a soft setting for afternoon romance in the corner tables and society gossip at the bigger tables.

As a radio feature in mid-afternoon the ensemble suggests itself as possibly surefire for mothers who sing monotone and need a lullaby substitute either for babes in arms or kids who are reluctant about that afternoon nap.

From 12:35 to 1:45, again from 2 to 2:30 and yet again in the evening, this string orchestra does yeoman duty for WGN. Radio has pretty successfully eliminated those protracted and frequent "rests" lazy musicians used to dote upon. *Land.*

NEALE GOLDEN AND BAND
Commercial
WGBS, N. Y.

The Neale Golden band stepped into the Herbert's jewelry commercial after some of its former music conductors had skated into more remunerative accounts. Golden sings on all the late topical numbers.

Band has made a noticeable improvement since first heard, displays a more harmonious and easier style of dispensing its music. From the full hour period last Sunday (4) Golden gave every evidence of having augmented his organization.

Basso, named Al Kruger, also is given a few vocal innings; not a standout voice, but effective in a recitative way and sufficient to diversify.

While the commercial is ascribed as Herbert's Diamond Entertainers, Golden does plenty of announcing to identify himself and band. *Mark.*

BROADWAY ORCHESTRA
Band
Commercial
WAAT, Jersey City

No apparent effort to identify this outfit. Band is not away from the beaten path; one of those contingents that just plays. Unit attempts to vary its pop layout and the Sunday (5) program included a number of specialties by others apparently not attached to the orchestra.

Alma Lee sang along ordinary lines, while two girls, announced as the Broadway Duo, warbled in the harmony fashion that has become common on and off the ether spaces. Holds nothing to especially attract. *Mark.*

JOE SPARKS

Joe Sparks, in his late 60's, died Jan. 6 at his home in Mount Vernon, N. Y. Sparks was of the old team of Sparks Brothers who played with Harrigan and Hart years ago.

Nicholas Miraco, 71, theatrical shoe designer, died suddenly last week at his home in New York.

Widow, Eugenia, a son, Roland and four married daughters survive.

The father, 70, of E. R. Finney, manager Fulton Opera House, Lancaster, Pa., died recently.

Obituary

ART ACORD

Art Acord, 40, former star of Western films, committed suicide in Chihuahua, Mexico, Jan. 4, by swallowing poison. He had been inactive in pictures for the past year and had been mining in the Mexican city.

At one time Acord was Universal's ace Western draw. He entered pictures in 1912, after being acclaimed the world's champion bronco buster in several Western rodeos.

Acord's first wife divorced him in 1924. His second, Louise Lorraine, picture actress, divorced him in 1928.

PETER WARLOCK

Peter Warlock, English composer and song-writer, died Dec. 17, in his London flat. He was found in a room full of gas, with his will lying out on a table.

Aged 36 when he died, he was said to be the first man born at the Savoy Hotel, London. His real name was Philip Haseltime.

His music, which was mainly based on sixteenth-century compositions, was rated very high. Besides composing he was an author and critic of some repute.

Much of Warlock's work was broadcast by the B. B. C.

FRANK T. LONG

Frank T. Long, 73, Elkhart, Ind., old-time showman, who was the first business partner of John Ringling, died recently in Tacoma, Wash.

Mr. Long and a brother-in-law met Ringling in Mankato, Minn., and formed a combination known as Hall, Long and Ringling. The venture was a failure financially, but it launched Ringling on his circus career. As a showman Long spent 10 years in South America but an injury while performing acrobatic stunts forced his retirement in 1903.

STANLEY W. RHOADS

Stanley W. Rhoads, organist at the R-K-O Lincoln theatre, Trenton, N. J., since its opening four years ago, suffered a heart attack after completing the overture at the matinee Dec. 31 and died a half hour later at his home. Mr. Rhoads, while appearing at an engagement in a Washington theatre several years ago, played at several private entertainments for the late President Harding.

His widow, two stepdaughters and a stepson survive.

SYDNEY ELLISON

Sydney Ellison, at the beginning of the century one of the leading producers of musical shows in the country, died in hospital in London Dec. 22. He staged the numbers in "Florodora," and was responsible for many notable musicals.

Recently he had been in straightened circumstances, and when ill in a workhouse six years back received the benefit of a fund started for him. He had a walking on part in "The Sport of Kings," when produced at the Savoy some years back.

EDWARD C. NUTT

Edward C. Nutt, associated in the South with tent shows, dropped dead Jan. 1 at his home in Pensacola, Fla. Mr. Nutt and his wife (Nina Nutt), who survives, had their own repertoire co., and later repertoire tent shows for over 25 years.

Last year he went to Pensacola, purchased property just outside the city, where he erected a road house and tourist cottages.

Interment in Pensacola.

RUBY DAVIS JONES

Ruby Davis Jones, 35, stock actress, died in the Henrotin Hospital, Chicago, Dec. 28, of peritonitis following an appendicitis operation. Miss Jones had worked out of Chicago for the past 12 years with different traveling stocks.

Her husband, Raymond Jones, survives. Burial in Brook, Ind.

JACQUES DU FRAYMNE

Jacques du Fraymne, 28, member of the Pasadena (Cal.) Community Players, committed suicide by poison at Pasadena Jan. 3.

He took the poison at the home of Mrs. Ellis Timmons, on whom he had called to discuss a play they were to produce together at the local playhouse.

LESTER W. MURRAY

Lester W. Murray, 52, legit company and theatre manager of Wilmington, Del., died Dec. 30 in that city. Lately he managed the Playhouse, Wilmington, and before that was manager for various road troupes.

Widow, Mrs. Rose Gildea Murray, and two sisters survive.

JOHNNY JOHNSTON

Johnny Johnston, 62, former vaude actor for years under team name of Hardy and Johnston, and lately in pictures, died Jan. 4 in Hollywood, Cal., of heart disease.

Interment in Chicago, where his mother resides.

Thomas Harvey, 82, police officer for more than 30 years, died at Quincy, Ill., Jan. 2.

One of the high spots of his official career was the guarding of the jewels of Minnie Palmer, actress, who toured the country with a wealth of gems. Harvey was her escort from train to hotel, kept the gems at police station, carried them to the theatre, guarded the dressing room and at the conclusion of the performance, escorted the actress to the train.

Harvey Worthington Lewis, 66, composer and music editor, died recently in Roxbury, Mass. He had composed four comic operas, one grand opera, "The Traitor Mandolin," 58 spirituals and other music. His comic operas were "The Bride of Athens," "The Burglar's Bride," "Going Up" and "The Bey of Baba."

Robert Frazier, 33, formerly of the advertising staff of "Variety's" Hollywood office and with the Selznick and Joyce agency died of heart disease Jan 1, at his home in Hollywood.

His wife and small son survive.

William L. Tunnard, Jr., 31, chief engineer Loew's New Rochelle, N. Y., theatre, died in the New Rochelle hospital Dec. 26, from injuries received Dec. 24, wen he fell 30 feet from a scaffold to the concrete floor of the theatre.

Michael F. O'Neill, 43, stage costume designer, died in Bridgeport, Conn., last week. He was with the Shuberts and with the Fox offices at one time. Interment in Bridgeport.

Max Strnad, 55, secretary of the Milwaukee musicians' union local No. 8, died suddenly Dec. 30 at his home there following a heart attack.

I AM GRATEFUL TO THOSE WHOSE MESSAGES OF KINDNESS, SYMPATHY AND LOVE HAVE REACHED ME IN THIS MOMENT OF GREAT SORROW.

Dewy Barto.

In Memory of My Beloved Husband, Sweetheart and Pal

William E. Browning

Who Passed Away Dec. 21, 1930
His Loving Wife and Pal
May Rozella Browning

IN FOND REMEMBRANCE OF

JULIUS P. WITMARK
ERNIE BALL
OTTO JORDAN
MAURICE SHAPIRO
and
HERBIE INGRAHAM

THEIR MEMORIES WILL NEVER BE FORGOTTEN BY

TOM QUIGLEY

CHICAGO

Variety's Chicago Office

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Englewood

Because Bill Purl's Show of Wonders ran 60 minutes at last week's preview, the customary 10 acts were chopped to six. Purl's outfit, which closes, is Sears-Roebuck in character and full of smoking-room naughtiness. The owner apparently has thrown together a tab calculated to supply a complete stage show and do without stage hands and orchestras.

It consists of a girl orchestra, a line of eight femmes and six men. Possibly 10 minutes go to introducing the cast, with a couple of blackouts, dancing and songs and gags. Material is old, yet cast does surprisingly well with it.

Dances are fair with Purl acting as m. c. all through. Ford and Van, radio artists on the banjo; Fifi Bradley girl band, Harvey, Stanley and Harvey also in Co.

Opening came Mignon, a neat blonde, in a series of contortion and twisting stunts, all executed smoothly. In the deuce spot were The Grenadiers, four men, in a turn more of a parlor kind than vaude. "Old Black Joe" gives the bass a chance to pull his voice from the cellar. Possibly choice of songs more appropriate to the stage would help. Male piano player assists.

Hoshi and Yuki, girl and man Jap, offered a set routine of old tricks. Ned Norworth was on fourth. His nonsense went big.

Three Ginger Boys (male colored dancers), did not impress vocally, but did much better with their dancing.

"Renegade" (Fox) was screen feature.

Dave Dubin has the state rights to "Birth of the Nation" (sound), for Illinois, Indiana and Wisconsin.

Publix Granada returns to stage shows this week with Mark Fisher as the m. c.

Cooney Bros. opened the new Columbia, Hammond, Dec. 25.

James Coston and Eddie Silverman have gone to New York to complete the deals for the transfer of several indie Chicago houses to Warner Bros.

New theatre contemplated at Laramie and Diversey shuts.

Lester Smith stock, alternating between Lancaster and Reading, Pa., has closed.

Christy O'Brecht players open in La Crosse, Wis., Jan. 17.

Clyde Waddell stock closed at the Crawford, Topeka, Kans.

Charles Cottle, from the Rivera, Detroit, assisted by Billy Sharp, has replaced Jay Fagan as manager, Regal, here.

Hotel Stevens now throws in a free picture on a talking screen for dinner guests.

Vaude at the Palace, Gary, every Sunday now.

Miriam Battista replaced Leila Frost in "Jonsey" here.

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BERKELEY SQUARE

with

LESLIE HOWARD and MARGALO GILLMORE

MILWAUKEE

By FRANK J. MILLER

Alhambra—"Cat Creeps."
Davidson — "Viennese Nights" (2d week).
Garden—"Bat Whispers" (2d week).
Gayety—Burlesque.
Pabst—"Two Hearts in Waltz Time."
Palace-Orpheum—"Right to Love."
Majestic — "Soldiers' Plaything"; vaude.
Riverside—"Top Speed"; vaude.
Strand—"Just Imagine" (2d week).
Wisconsin—"Blue Angel."

Fox first run houses are now offering new attractions each Thursday instead of Friday. Fox Uptown has been added to those giving Sunday vaudeville.

Milwaukee will have 250 conventions during 1931, which are doped to bring at least 90,000 visitors to this part of the world.

In 1930 the city was host to 248 conventions, with a total of 86,225 outsiders attending.

Brin's new stage show policy at the Majestic was forced to stop selling tickets until the lobby was cleared. Capacity has been the rule since the opening on Xmas Day.

Offering acts that are seen in Publix units, the new departure is direct competition to R-K-O and the Fanchon-Marco stage shows at the Fox Wisconsin.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated

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PORTLAND, ORE.

Broadway—"Lightnin'."
Paramount—"Along Came Youth."
Orpheum—"Hook, Line and Sinker."
United Artists—"Hell's Angels" (4th week).
Rialto—"Going Wild."
Music Box—"Captain Thunder."
Dufwin—Dufwin Players (stock).

Male ushers removed from Paramount under new Parker-Fox control. Less formal and more intimate policy for the house.

James R. Fraser, Publix Paramount manager, left for Publix, New Orleans. James O'Connell, Publix Rialto manager, will join local Fox staff and continue to manage that house under Parker-Fox control.

Indoor golf joints starving to death. S. a. angle introduced by having girl ushers in abbreviated wardrobe failed to snare extra biz.

Newspapermen staged big midnight mat at the Fox Broadway for unemployed charity, Jan. 3. Regular F. & M. stage show at that house augmented by acts from R-K-O Orpheum, Dufwin stock, and local talent. Charlie Berg, local merchant was m. c. Show netted more than $1,000 for sunshine division of local police dept.

DALLAS

By RUDY DONAT

Majestic — "Hook, Line and Sinker"; vaude.
Palace—"Paid"; stage show.
Melba—"Hell's Angels."
Old Mill—"Bad Man."
Capitol—"Tol'able David."

Walker Whiteside's "Chinese Bungalow" (road), at Fair Park auditorium Jan. 16-17, will be followed by "Flying High" Jan. 20.

Robb & Rowley, indie chain, opening two new theatres around March 1, the Texas here and the Texas in Sherman.

Opening "Tol'able David" New Year's, R-K-O Capitol began Thursday openings to offset regular Fridays downtown. Pict originally intended for Majestic R-K-O's ace here, but decided to give the weaker stand a break.

Tal Henry's band replacing Blue Steele at Baker hotel. Steele booked for holidays only.

Local Little Theatre doing Shaw's "Androcles and the Lion" and France's "Man Who Married a Dumb Wife," Jan. 12, with Oak Cliff (suburb) taking a shot at "Road to Rome."

Park Inn, oldest nite club here, reopened by Lee Parker, original owner. Lloyd McFalls (local) as m. c. and band leader. Parker also operating White Settlement road club, near here.

Construction begun on P. G. Cameron's new suburban, Melrose. Cameron operates Hippodrome, downtown dime grind.

Martin Flavin, playwright, en route from Florida to Cal., reported dickering with Oliver Hinsdell, head of local Little Theatre, for production of "Achilles Had a Heel." Play scheduled for New York next season.

MEMPHIS

By WALTER D. BOTTO

Loew's theatres, R-K-Orpheum and Warners are open on Sundays from 2:30 till 10:30 p. m. for benefit of the unemployment fund the last two Sundays. Officials of the theatres do not know how long it will last.

C. B. Irwin is now press agent of the Warner house. Formerly with the New York office.

Louis Hellborn, formerly manager of the St. Louis theatre, is now at the Orpheum. C. S. Williams, former manager, reported to the R-K-O New York office.

Ches Davis withdrew from the Lyceum musical stock following union labor troubles. Union officials demanded the company and theatre deposit $1,000 before the theatre opened as surety.

Sammy Watkins and orchestra started a six weeks' engagement at the Peabody hotel here.

Jobs for 50 to 200 unemployed will be furnished by the R-K-Orpheum and Warner here. They are going to use them to help to sell tickets throughout the city on a commission basis. Same idea was used in Texas.

Tony Brill, after being arrested twice for operating a vulgar show at the Lyceum theatre, according to the censors' board here, was forced to close by the police department.

LOUISVILLE, KY.

Alamo—"East Is West."
Brown—"Hook, Line and Sinker."
Mary Anderson—"Going Wild."
National—"The Costello Case," "Country Club" (F. & M. Idea).
Rialto—"The Right To Love."
State—"Reducing."
Strand—"Viennese Nights."
Gayety—Stock Burlesque.
Jefferson—Stock Burlesque.
Savoy—Happy Ray Co. Picture.

Mrs. Casselberry Dunkerson, formerly president of the Players' Club, is now with the Playhouse at Cleveland where her play, "Broomstick" will be produced soon.

Inn Logola (nite club), has closed due to poor patronage.

"The Tiger Smiles," presented at the Memorial Auditorium, Dec. 30, by the Triangle Club of Princeton University, was coldly received. Show terrible and gross the same at less than $800 in the 2,400-seater.

The Madrid (Ritz dancie) may go dark soon unless business improves. Holidays and special nights away off.

The Jefferson street theatre (Old Opera House) has been doing fairly at 10-15-25c for stock burlesque. Sam Holman and Frank Cohan are backing the Co.

SARANAC LAKE

By "HAPPY" BENWAY

Helen Kane visited Grant Simpson at his Turtle Pond Road cottage. After a few "Boop-a-doops" by Miss Kane, Grant got out of bed and did a snake dance with his wife, Lulu McConnell. The Kanes (Helen and Joseph) left for Montreal.

Ida Howard (newcomer) showing improvement and gaining weight.

Fred (Bones) Bachman put on 1½ pounds his first week here.

Dorathy Harvard, after a siege of two months, now able to sit up and receive visitors.

Lee Fester, Central N. E. San., Rutland, Mass., reports progress with added weight.

Every patient here received a gift from the N. V. A. Ladies Guild, the assortment including sweaters, pajamas, woolen socks, underwear and arctics.

Ruby Franklin and George Harmon have gone back to New York.

By courtesy of Irving Bloom, Golden's orchestra from St. Moritz Hotel, Lake Placid, N. Y., visited the lodge and gave a two-hour concert New Year's Eve.

Ida Howard (Taylor, Howard and Them), a newcomer at the San, not much trouble, needs rest and a few months here and all will be okay.

A flock of candy boxes came to the San from Joseph White (Silver Mask Tenor). Only Benway squawked as there were no gumdrops.

As usual every show patient in Saranac received a "Hello" Xmas card from Sophie Tucker, who is in London.

Ben Schaffer had an operation. ....Lulu McConnell gave out a hundred laughs....The laugh hit Xmas card was received from Joe Laurie, Jr....Doris Giltrap received a radio. ....Allie Bagley's room looks like a Woolworth store with two hundred greeting cards strung up.... Gladys Palmer topped the list with telegrams....Doris Moore and Annamae Powers had the best decorated room....Lily Leonora and Angela Papulis received the most packages....Our Santa Claus was played by George Neville; no one knew him; got the job without an audition....The holiday dinner was the last word....There was no entertainment at the Lodge this year.

Saranac Colony
N. V. A. San

Fred Rith, Jack Lewis, Lawrence McCarthy, Edward DeCaro, George Neville, Chris Hagedorn, William Holly, Mike McMamee, Harry Clark, Alf Pierce, Harry Namba, Fred Buck, C. J. Quinn, George Harmon, Vernon Lawrence, Bobby Hatz, Val. Kincaid, Dick Kunl, Ben Schaffer, Eddie Voss, J. C. Louden, Andreas Erving, Richard Moore, Harry English, Monroe Coleman, Fred Bachman, Ford Raymond, Happy Benway, Ruby Franklin, Ida Howard, Charles Libecap, Doris Giltrap, Alice Carman, Dorathy Harvard, Julia Kubas, Lilly Leonora, Annamae Powers, Nellie Quealy, Ethel Clouds, Gladys Palmer, Doris Moore, Frisco DeVere, Mae Armitage, Leah Temple, Allie Bagley, Angela Papulis, Catherine Vogelle, Xela Edwards, Helen O'Reilly, Constance Reeves.

Outside

Chester Rice, Santanoni Apartments; Joe Reilly, 45 Franklin street; James Haegney, 6 Military road; Russ Kelly, 19 Broadway; Andrew Molony, 19 Broadway; Harry Barrett, 302 Broadway; Charles Barrett, 302 Broadway; Dave (DDH) Hall, 6 Baker street; Walter Daley, 10 Baker street; Charley Bordley, Berkeley Apartments; Eddie Diamond, 20 River street; Grant Simpson, Turtle Pond road; Ida Howard.

Write to those you know in Saranac.

NEW HAVEN

By H. M. BONE

Shubert—"Dracula" (1st half).
Fox-College—"Sin Takes A Holiday."
Roger Sherman—"Hell's Angels."
Fox-Poli—"Part Time Wife." F. & M. Idea.
Paramount — "Blue Angel." Publix Unit.
Fox-Bijou — "East is West"; "Big Money."

The Shubert, dark several weeks, opened a 3-day engagement (5) at $2 top. Ted Shawn and the Denishawn Dancers come Jan. 9 for a single performance. Ethey Barrymore's engagement the 15th cancelled and "Ladies All," booked in its stead, has also been called off.

In order to bring opening day from Thursday back to Saturday Roger Sherman will hold "Hell's Angels" over for a nine-day date, ending Jan. 9. E. J. Harvey now managing director of the house, replacing C. J. Latta, who is now in charge of 30 WB houses around Cleveland.

James Petro, 23, member of stage crew appearing at Fox-Poli with an F. & M. unit, had collar bone fractured when he jumped from car of G. D. McDonald, of Bristol, just before it had a head-on collision. Petro is confined to a local hotel. McDonald was arrested for reckless driving.

New York Grand Opera Co. which started a tour of the northeast states Jan. 1 will appear here at the Shubert.

NEW ENGLAND

A safe in the box office of the Academy of Music, Northampton, Mass., was robbed of $100.

The Pittsfield, Mass., Chamber of Commerce is considering a proposal to establish a radio broadcasting station in that city.

Fire destroyed the Millinocket, Maine, Opera House, which was owned by the Graphic Theatres Co.

Two bandits robbed the Garden theatre, Waterbury, Conn., of $350. They forced Richard Hallowell, manager, as he was preparing his bank deposit, to open the safe.

Freddie Mack, stage band leader at the Fox Palace, Worcester, Mass., for 14 months, has exchanged places with Don Gill at the Fox Capitol, Hartford, Conn.

Loew theatre interests of Boston are seeking a theatre site in Attleboro, Mass.

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SAN FRANCISCO

By WALTER RIVERS

With the taking over of the Publix houses here by Fox West Coast, Robert Hicks, manager of the California, is transferred to the Newman theatre, Kansas City and Don Smith, manager, Paramount, goes to the Georgia theatre, Atlanta, Ga.

Henry Duffy launched a shakeup in his two houses here. Herbert Mitchell, treasurer, Alcazar, was let out and replaced by Charles Joseph, formerly manager of the President. Emil O. Bondeson (publicity) was installed as manager at the President.

The Embassy, recently acquired by Warners, reopens Jan. 9 under name of Warner Brothers Theatre. George Weiss will manage and A. F. Gillaspey will do publicity. First picture is to be "Illicit."

The Tivoli, operated as stock house with Richard Marshall as manager, closed last week after an eight weeks' try. Dollar top prices with late stock releases failed to make venture profitable.

DENVER

Aladdin—"Outward Bound."
Denver—"The Lash"; stage show.
Paramount—"Hell's Angels."
Rialto—"Along Came Youth."
Tabor—"The Doorway to Hell."

Ted Mack, m. c. at the Denver, is being transferred by Publix to another city.

Floyd Fitzsimmons, publicity representative at the Denver, has been added to the New York Publix staff.

Amos 'n' Andy broke two-year house record at Federal (neighb) for five-day run.

Golden Eagle Dry Goods Co. bought tax title to America theatre building.

Opera house, postoffice and stores burned at Byers, Colo. Loss $50,000.

Tommy Mullaly (vaude) recuperating here.

Bill Orr, Pathe salesman, held up. Wages in watch pocket overlooked by thugs. Had just been paid.

Washington Park theatre installed DeForest sound.

PITTSBURGH

By HAROLD W. COHEN

Nixon—"With the Tide."
Alvin—Thurston.
Pitt—"Hell Is Paved" (Sharp Stock).
Academy—Mut. Bur.

Pictures

Penn—"Reducing." Stage Show.
Stanley—"The Lash." Stage Show.
Fulton—"Heads Up."
Warner—"Charley's Aunt."
Harris—"Under Suspicion." Vaude.
Aldine—"Du Barry."
Enright — "Divorce Among Friends." Stage Show.
Sheridan Sq.—"Heads Up."

Eugene O'Brien is guest star this week for the George Sharp stock (Pitt) tryout of "Hell Is Paved," a new play by John Charles Brownell and Mann Page.

Nixon gets two premieres within three weeks. "With the Tide," a new melodrama by Josephine Victor Reid, current with Schwab & Mandel's "America's Sweetheart," due Jan. 19.

W. A. Scott on from New York to manage the Davis when that old vaude house reopens Jan. 17 with vaudfilm.

Nixon gets two "world premieres" in January. "With the Tide," a new melodrama with Lillian Foster and William Courtleigh, opens Jan. 5, with Schwab & Mandel's "America's Sweetheart" opening two weeks later.

George Seibel, d. e. "Sun-Telegram," making a collection of theatrical photographs and programs for Carnegie Museum.

Lenita Lane joined the Sharp Stock at Pitt as leading lady in "Parlor, Bedroom and Bath."

Harry Marx has been sent on from New York to become supervisor here of Warner de luxe houses.

Eddie Klein has taken over the Plaza cafe and installed Vic Irwin and his Havana Rumba band. Jack White is m. c.

Newest monologue material, double routines, wise cracks, stories, etc., in my monthly comedy service, called THE COMEDIAN. $10 per year. Small but good. No. 6 now ready. Price, $1; or first six issues for $4. Eddie Cantor, Howard Bros., Fred Allen, et al. are yearly subscribers. Also acts written to order. JAMES MADISON, 465 South Detroit Street, Los Angeles.

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DES MOINES

By R. W. MOORHEAD

Casino—Burlesque-film. "Brothers."
Des Moines—"Lightnin'"; "The Right To Love."
Family—Change.
Garden—"Her Wedding Night"; "The Spellers."
Orpheum—Vaudfilm. "Charley's Aunt"; "Hook, Line and Sinker."
Palace—Change.
Paramount — Presfilm. "Along Came Youth"; "Sunny."
President—Ward Hatcher Players.
Strand — "The Gorilla"; "Oh For A Man."

Nazimova in "A Month in the Country" played the Shrine auditorium Dec. 26. Balance of season includes Geo. Cohan in "The Tavern," Phil Baker in "Artists and Models," Mrs. Fiske in repertoire, "Strange Interlude," "Subway Express," Ethel Barrymore in "Scarlet Mary" and Freiburg passion play.

W. T. (Billy) Lister, 69, part owner of the Chase-Lister show, died in Newton, Ia., Dec. 26. His wife survives.

Ed Good, 70, associated with his sons, Frank and Lou, in Iowana theatre, Red Oak, died Dec. 25 of heart trouble.

Bandits got nearly $1,000 at manager's office, Des Moines, as cashier turned in night's receipts. Playing dumb on safe combination assistant manager, Don Allen, proved hero, saving Publix several thousand dollars.

Bill Highly opening burlesque troupe at Casino.

Suit for $50,000 against Curtiss Wright Exhibition Corporation dropped by R. G. DeVotie, Mitchellville, with settlement out of court. DeVotie's son killed at Iowa state fair last August after stunt pilots for exhibition company collided in midair and falling ship injured seven spectators.

ROCHESTER, N. Y.

By DON RECORD

Lyceum—Dark.
R-K-O Palace—Criminal Code"; vaude.
R-K-O Temple — "Lady's Morals"; "Under Suspicion."
Loew's Rochester — "Paid"; vaude; presentation.
Eastman—"Royal Family."
Regent—"Along Came Youth."
Capitol—"Life of the Party."
Apollo—Change.
Piccadilly—Change.
Strand—Change.
Family—Change.

J. Gordon Baldwin returns as organist for Loew's Rochester theatre. Victor Wagner, former conductor of the Eastman orchestra, leads 30-piece concert orchestra, and Hughie Barrett is m. c.

"Ripples" (Fred Stone) comes to the Lyceum late in January, followed by Grace George in "The First Mrs. Fraser."

R-K-O Palace conducted voice audition contest in connection with appearance of Joseph Regan with 57 competing.

LETTERS

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Glaser Henry
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Gray Ethel
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Hare George
Harris A
Harris Esther
Hart Dolores
Harvey Lou
Harvey Ray
Hearn Sam
Hendrix Tex
Hill Sammy
Hunter George
Hunter Sidney
Huntley Bruce T

Jones Wm
Johns Brooke
Johnson Harold

Kenedy Pat
Kerr Tom
Ketch Fred
Kibee Guy

Landow Joyce
Landy Art
Lang Harry
Lord Ed
Lorraine Edward
Lovett Beresford

McNally Happy
Miles Donald
Miller James
Montrose Emilie
Mordaunt Hal
Morrison Harry
Murray & Berg & Sally
Murphy Frank

Orme Norma

Paula Mile
Pearl Jack

Ritter Sol
Risner George
Ross Jane
Rose Al
Rugel Yvette
Russo Lucille

Sexton Al
Sinclair Mr
Slavis Ben
Sparrow Ida May
Stanley Mabel
Swan & Goode

Thomas Peg
Toy Mary
Tucker Bert

Van Horne Earl

Walker Polly
Walters Mildred
Ward Tom & Dolly
Washington Fannie
Whiting Charlotte
Wood M Mrs

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Fehnova Ivan
Flescher Frank
Forbes Bros

Gilbert Bert

Harrison Mrs. Leicester
Hunter Geo

Imhoff Roger

Monroe Jack
Monroe Milton

Offerman George

Perry Harry H

Rath Robert
Robertson L E

Triggs Teddy

White Bob
Wilson Geo P

TOLEDO

By DICK McGEORGE

R-K-O Rivoli — "Criminal Code"; vaude.
R-K-O Palace—"Cohens and Kellys in Africa."
Loew's Valentine—"Paid."
Pantheon—"Mothers Cry."
Vita Temple—"Runaway Bride."
Cameo—"Lightnin'."
Princess—"Ex-Flame."
Toledo Paramount — "Blue Angel"; stage show.
State—Split.
Ohio—Split.
Empire—Stock burlesque.

Pantheon theatre here, Langdon Kumler, manager, has booked "Mothers Cry" and "Kismet" for successive indefinite dates.

Thugs tried to open the World theatre safe here, but were frightened away before they obtained anything.

West Toledo Amusement Co. and Isaac A. Tattersall, owners of the Sylvan theatre, have failed and the company has gone into a receivership. Joseph Holmes was appointed receiver by First National Bank which holds mortgage for $60,000 on property. Court's order forced foreclosure of mortgage and an order for sale.

SEATTLE

By DAVE TREPP

Moore—"The Crimson Hour" (Stock).
Paramount—"Right to Love." Stage.
Follies—"She's My Weakness." Revue.
Orpheum—"The Criminal Code." Vaude.
Fifth Avenue—"Blue Angel."
Fox—"Follow The Leader."
Liberty—"The Lash."
Blue Mouse—"One Heavenly Night."
Music Box—"Viennese Nights" (2nd week).
Winter Garden—"Let's Go Native."
Coliseum—"Devil May Care."
Embassy—"Amos 'n' Andy."

Hermie King is back as musical director and m. of c. at Paramount theatre (Fox). His brother, Will King, is at the Follies. Rube Wolf, succeeded by King, has gone to San Francisco for Fox West Coast.

Orpheum here now has Friday change. Permits local reviews in Saturday papers, instead of hopping over until Monday, when openings were Saturdays. This applies Portland, too.

Emil Ludwig is new manager of Coliseum.

Helene Moore bad as special exploitation for Fox-West Coast at Paramount theatre. Jim Clemmer has Miss Moore in charge of mezzanine where bridge, teas, etc, will entertain the women. She will also talk to clubs, etc.

VARIETY BILLS

(Continued from page 52)

Wee Geo Wood
The 2 Especials

STRATFORD
Empire
Leon & Lucette
3 Happy Boys
Byron & Byron
Clay Keyes
Bobby Dean
Leslie Strange

PROVINCIAL

SOUTHAMPTON
Empire
Jack Hylton & Co
Silver Singers
Harold Walden
The Bells
Norman Clare

SWANSEA
Empire
David Poole
Dolly Victoria Co
Noni & Horace
Margie Clifton Co
Max Hoffman
Golden Serenaders
Jenny Fordyce

CABARET BILLS

NEW YORK CITY

Barney's
Walter O'Keefe
Bobby Dolan Orch

Beaux Arts
Katherine Parsons
Roger Ferrier
Glodya Ivanova
Wilma Cox
Marinaro's Orch

Central P'rk Casino
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Henri Wessels
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Emil Coleman Orch

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Marion Saki
John & Mary Mason
Seidel Sis
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O'Hanlon & Zam
Five Climas
N T G Rev
Katz Orch

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Hal Leroy
Jackie Ellers
P & Perry Kendall
Vilma & Buddy Ebsen
Chas O'Connor
Benny Davis
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Kid Sneeze
Opal Cooper
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International Orch

The Nest
Gwendolyn Posey
Clyde Parks
Hannah Sylvester
Lottie Gee
Mamie Smith

Villa Vallee
Eddie Peabody
Rudy Vallee Orch

Tokyo Censors

(Continued from page 62)

originality was naturally lacking. Adagio stuff was terrible.

Real feature of the program was tap dancing, best so far seen in Japan. Miss de Montagny has done a pretty good job with the material at hand, considering the fact that she has had but one year to work on 50 girls who started without an idea of what rhythm meant, but the troupe as a whole is woefully short of lookers. All but about two of them would be safe on a desert island with a battalion of Latin-American diplomats.

Paramount-Publix used Ruth van Valey, dancer, in a couple of its Tokio theatres during October. Miss van Valey came out here about 18 months ago with a fairly large company and made a successful tour of Japan, China, the Straits Settlements and India. In India the company broke up. Miss van Valey did not go with the reorganized troupe, but spent four months in Shanghai and then started for home, stopping off for a couple of weeks with Paramount-Publix here.

"Troupes coming out here for extended tours," she told Variety, "should travel just as lightly as possible. We had many opportunities while we were in India to play hill camps. If we had not had to cart so much junk around with us we could have played dozens of them and made real money. As it was, we had to pass them up.

"Trouble with most acts coming out here," she declared, "is that they haven't got the stuff. A good act, especially a complete show on the revue idea, can get by and make good money."

Speaking of censors, they certainly did their stuff with "The Love Parade." The scene where Chevalier comes back for his pyjamas and Jeannette MacDonald chases him through the palace halls was snipped. Censors held it was disrespectful to royalty to show a queen chasing her papa.

Again, the scene where Jeannette took a bath was ordered out. No moral reason. Trouble was, picture showed Jeannette soaping herself in the bathtub. Japanese always soap up and rinse off before they get into the tub. Censors didn't want audiences to learn the foreign, unsanitary way of taking a bath!

U. S. and Versions

(Continued from page 7)

power of two stars have caused Metro execs to think again. First was in Berlin where one of Metro's versions with a cast of native talent, believed heavy draws there, couldn't get coffee money, while in a nearby house a Greta Garbo silent, made three years ago, packed them.

Other case was in Milan, where a similar condition existed with a Joan Crawford silent doing S.R.O. business while a Metro Italian version starved.

"Too Spanish"

While the Spanish market is the only one that the execs feel holds a chance for profit taking, the studios have also learned that there can be plenty of mistakes in that direction. Chief fault is that they ha . been trying to be too Spanish in their pictures.

As one of the execs puts it: "We have tried to understand the Spanish psychology, give them pictures about things of which they know more than we do, and have naturally laid ourselves open to ridicule."

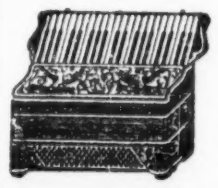
Study of the Spanish market since versioning came in has shown the producers that the foreigners want the American type of picture and have a preference for blond stars.

How this will effect one prevalent idea of making stories unsuitable to the Hays Code into original foreign versions is not known, but the chances are not optimistic. This idea was a strong hope of many legit producers who aimed to crash the picture thing from this angle.

Paradox

As a paradox to this aforementioned theory, Metro's foreign detioned Coast theory, Metro's foreign department is having the busiest week it has seen since its conception this week. "Easiest Way" starts into its French form with Lily Damita, who has just finished a version of "Let Us Be Gay." At the same time "Cheri Bebi" goes Spanish with Ernesto Vilches. This prior to its English version because no successor to Lou Chaney has as yet been found.

Also working currently are the French and Spanish versions of "Trial of Mary Dugan," German version of "Big House" and Spanish version of "Parlor, Bedroom and Bath."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European Runaround

(Continued from page 71)

should do better by Al Capone in German than Laughton does by him in English.

Specializing

Former shoestring producer looking prosperous ordered a Riviera villa for himself and cabled his New York office he was taking a three months vacash.

Quizzed on the source of his new graft he explained:

"I'm in the printing racket now."

"Yeah?"

"On the level—specializing in bankruptcy forms."

Lost in the Wildes

First wedge of home theme into pictures is b. o. success abroad.

Picture is billed "Chaines, or Homosexualite," featuring Wilhem Dieterle and Mary Johnson, and draws 10,000 peasants a week in towns of 250,000.

Picture's origin is German.

It All Evens Up

Henri Bernstein won't let his "Melo" go on in Berlin, rating the adaptation of his French hit as bad.

But as soon as he turned around for the applause, the palm-slammers handed him a bill.

Chef de claque, who gathered dozen p. s.'s nightly to panic pewholders at the Theatre du Gymnase, says he's been aired by Boss Bernstein.

Notice being too short, chef is demanding beaucoup d'argent.

Smiles and much applause from the German translator that Bernstein burned.

"Referee" Taking Count?

Story is "Sunday Referee" is folding. Straight or not, at least the not-so-Fleet Street boys on Sir Oswald Stoll's sheet have been handed the blue slip.

Rag is a refined Sunday thing, and was bought by Stoll to be his picture house organ. More recently it has gone after spot news, too, and was thought to be doing well.

Till recent years no London dailies had a Sunday edition. Even now the Sunday edition of the "Mail," f'rinst, is called "Despatch." "Express," however, is brave enough to face Sunday unashamed. All goes back to Blue Laws biz.

"Referee" had Carados and a good staff for show news. "Observer," featuring Sinjun Ervine, and "Referee" look much alike typographically. Pretty much the same news angle too.

Lauder's Locust Lay-Off From Palladium

Harry Lauder, five times around the world as a means of filling in a 17 year lay-off between Palladium bookings, is now making his roamin' in the gloamin's into two reelers.

These short singers should click. For one thing the cutter can slash the interminable waits that vaude fans have to endure between his quaint ditties.

He is getting too old for split second changes, which makes him just right for pictures where long waits are the only things that makes life supportable for dice shooting electricians.

England's Anti-Femme Epidemic

Repertory Players are spreading out like so many Cochrans. They now have three shows in town, one a real dough getter.

This month they're adding Pat Hamilton's version of "John Brown's Body" and are giving Sunday stagings to Laurence Selwood's "Merchant and Venus."

Hamilton's piece isn't Benet's "John Brown." It's a psychic meller about a scientist. Like Wallaces "Cell," no dames.

More Croak 'em Hokum

Piece which could stand translation, if it hasn't already enjoyed it, is Jules Romains' "Knock" which has been knocking around the boulevards for seven years.

Because of Romains' current pop, its been revived in Paris with Louis Jouvert, the original "Knock" in the quack role.

Story's a laugh among psychic rackets. Gyp with no M. D. degree takes up practice in town of 25,000 robust sappos. Gives free consultations Mondays. Peasants all healthy, but they pile in on that "free" thing.

"Knock" autosuggests 'em into reverse and they all go out full of aches. Their subsequent visits are quack M. D.'s clean-up. Then he cures 'em of ailments they never had, and blows with the swag.

Broadway might laugh at that.

Death House In, Anyway

"The Last Mile" being out on a sap censor ruling for England, Edgar Wallace drew fast from the hip and shot "Smoky Cell" into the Wyndham.

Same death chair motif, but with the blasphemy aired to suit the more squeamish tastes of those who tell Englishmen what they may have for entertainment.

Getting broadminded on the casting thing, Wallace is using some Americans—Bernard Nedell, of Broadway, among 'em. About time they began looking about for something other than an Oxford accent to play American gun man parts.

What a howl would go up if Hollywood had used Louis Wolheim to play "Old English." Yet that's no funnier than some of these Englishmen they've handed out in Chicago mellers.

Plenty of Grands for Grand Opera

Wave of talkers now seems down to the old mill pond level of silent days. In England anyway.

That gab fest meant a 3,000,000 increase of cash customers in 1929-30, bringing the Government $2,500,000 more in taxes than they figured on. Total from entertainment sources, $30,000,000. Not bad.

But it all evens up at the end of the year, as gamblers say. Snowden plans to turn surplus over to revive Covent Garden flopera.

"Caviare" Not for General

London's Little theatre launched a satire on highbrow revues that had the reviewers looking in the back of the program for the answers.

Piece called "Caviare" had a lot of gag murders, one with two shepherds strangling each other with reams of colored ribbon, another of a dame bumping off her sweetie for barging in her boudoir in a brown deby. Annie Oakleyed lads couldn't seem to get the gags at all.

Only stuff getting a break was the melancomic routine of Dick Odlin, N. Y., import.

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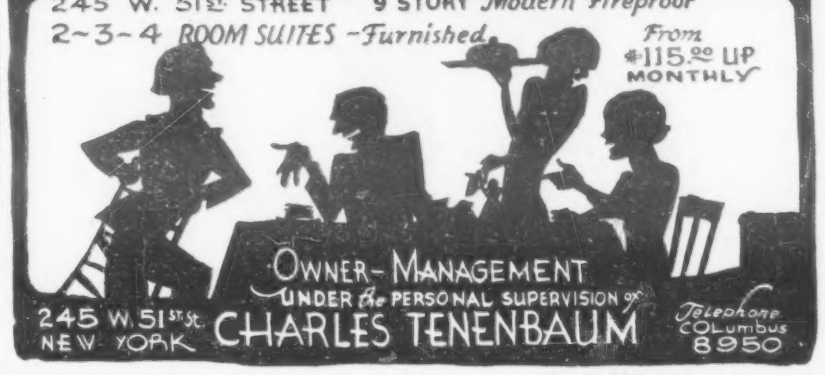

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By WOOD SOANES

Louis Kaliski, general manager of Kaliski-Harband theatres, who purchased the Beach and Krahn chain here recently, plans to remodel both houses. The Chimes reopens about Jan. 15. The Lorin in Berkeley may reopen late in January.

The Fox West Coast changed the releasing plans on Marlene Dietrich after the New York reviews came through. Her Oakland debut is to be in "The Blue Angel" instead of "Morocco." She comes in this week-end.

"Hell's Angels" opens Jan. 8 at the Roxie here.

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